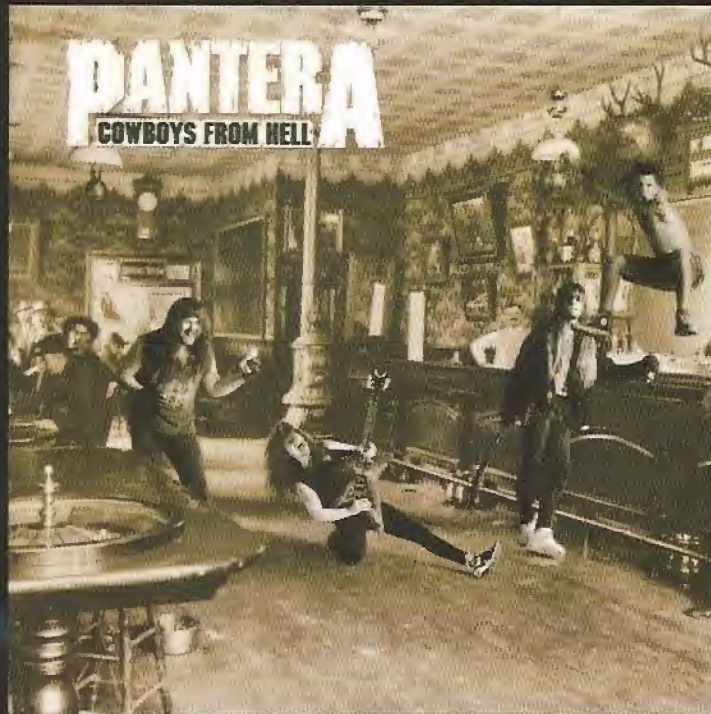


PANTERA

COWBOYS FROM HELL



PARENTAL
ADVISORY
EXPLICIT LYRICS



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E5 *Play 3 times*

mf (w/dist.)

w/slight P.M. -----

w/slight P.M. -----

TAB

12 15 12 15 12 15 12 15 13 15 12 15 13 14 12 12 15 12 15 15 13 12 15 12 (12)

*Gtr. is doubled.

Figure 2

His use of major and minor diads (two-note chords) is also inspired. The verse riff of "The Sleep" (Figure 3) and the pre-chorus of "Message in Blood" are both great examples of this trait in action.

Figure 3

Perhaps Dime's most brilliant rhythm playing gift, though, was his innate ability to make a motif based on a single note both memorable and immediately recognizable. The syncopated, single-note intro riff to "Psycho Holiday" (Figure 4) is a great example of this trait in action—creating a hypnotic rhythmic pulse.

Figure 4

"A lot of Pantera's riffs are tight-assed power grooves like this," he once told me. "In a way, I'm kind of a percussionist when it comes to picking, because a lot of my rhythmic patterns are almost drum patterns...like the beginning of "Psycho Holiday." Only one note (F) is being hit but, you know exactly what the song is thanks to the rhythmic pattern being pounded out."

The Art of Shredding

This entire book could easily be dedicated to the dissection of Dime's lead-playing brilliance! While processing the chops to blaze at the speed of light, like many of his heroes—including Edward Van Halen, Randy Rhoads, Ace Frehley, and Billy Gibbons—Dime instinctively knew when to slow it down and let a handful of well-chosen, well-placed notes do the talking. His restrained, yet remarkably musical openings to his solos in "Cowboys from Hell" and "Cemetery Gates" illustrate this ability to the tee. *"I hate guys who play fast leads all the time just because they can,"* Dime once remarked. *"C'mon, slow down and play some notes that count, dude. Hell, I'll take one note over a million any day! Play that one note with heart, feel, and guts, and then let that sucker sing, just like Billy Gibbons does. Hey, don't get me wrong, I love wailing out leads as much as the next guy BUT only if it complements the track. To me, playing what works best for the song is much more impressive than trying to impress other guitarists by jerking off all over the neck or showing off your new three-handed guitar technique. Tone and feel are much more important."*

When Dime feels the time is right to shred though, boy, does he, and "Cowboys from Hell" is a great showcase of his remarkable abilities in this area. His use of wide stretches and legato (hammer-ons and pull-offs) to create lightning-fast runs while flowing like fluid is world class, as is his note choice, deft use of pinch-harmonics, and superbly controlled, emotive employment of wide bends and vibrato. The inspiration for the wide, fretboard-hand stretches he often does came from Eddie Van Halen: *"I kept seeing pictures in Guitar World of him doing big-assed, left-hand finger stretches, and that inspired me to start dicking around with wide-stretch ideas of my own. Another thing I learned from studying those pictures was the importance of my little finger. It's there, so use it—it definitely gives you more reach."*

Another trademark Van Halen trait Dime uses to great effect are symmetrical runs, namely employing the same exact fingering pattern on each string during a run. Figure 5, a run similar to one used near the start of his "Cowboys from Hell" solo, is a perfect illustration of this idea in action. Figure 6 shows a fretboard diagram of the symmetrical fingering used in this lick.

Figure 5

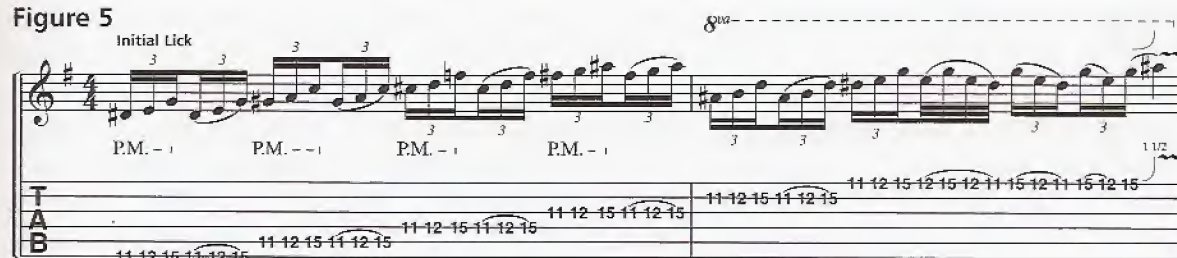
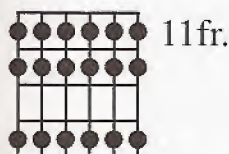


Figure 6



I'll let Dime explain how he came up with the above: *"How I came up with this ascending passage was real simple. I was messing around with a wide-stretch lick on the low E string [marked as "initial lick" in Figure 5] and figured, hey, let's see what happens if I take this pattern right across the neck and end on the high E string. I tried it, it sounded cool as shit, and so I used it in my 'Cowboys...' lead. I have absolutely no clue what's happening scale-wise—to me it's just a ripping E minor run that works. I'm into futzing around with symmetrical runs in a major way."*

Harmonic Screams

Perhaps one of Dime's most celebrated techniques is his penchant for using his whammy bar to make natural harmonics literally scream. The first time most of the world heard this was at the end of "Cemetery Gates," where Dime used this technique to duplicate vocalist Phil Anselmo's emotional screams with uncanny accuracy. How does he do this? Once again, I'll let Dime explain: *"I stumbled upon harmonic squeals when I was dicking around one day. A lot of people think I use a harmonizer or a [Digitech] Whammy pedal to do them, but I don't: all I use is my bar and some natural harmonics. To make a harmonic scream, I first dump my Floyd Rose [locking whammy bar system] real quick, hit a harmonic with my left hand while the string is still flapping, and then use the bar to pull it up to the pitch I want. If this sounds complex to you, don't skitz...it's actually a pretty simple thing to do once you've got the technique down. Here's the idea broken down into four easy steps:*

Step 1: Flick the string you want to hit the harmonic on with your left (fretboard) hand.

Step 2: Dump the bar down.

Step 3: Lightly tap the harmonic you want with a left-hand finger.

Step 4: Let the whammy bar come back up real smoothly—so the harmonic squeals like a pig!"

This said, to make matters a little more complex...

1. Dime often does this with those hard-to-hit harmonics that reside between the frets—like the one that can be found about $\frac{1}{4}$ of the way between the second and third frets on the G string. It's hard to find and needs a lot of distortion to coax out, but when you catch it right, boy does it squeal beautifully! A perfect way to get used to locating those "in-between the frets" harmonics is to master the intro to "Heresy" (Figure 7), which is 100 percent constructed from natural harmonics and includes two of those hard-to-hit ones.

Figure 7

Figure 7 shows two systems of musical notation for the intro to "Heresy" by Dimebag Darrell. The top system is labeled "N.C." (Natural Harmonic) and "f (w/dist.) harm." (forte with distortion, harmonic). It features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the guitar tablature (TAB) is written below it. The TAB shows fret numbers: 5, 4, 4, 4, 4, 4, 3, 3, 3, 3, 2.75, 2.75, 2.75, 2.25, 2.25, 2.25, 2.25, 2, and 5. The bottom system is labeled "(harm.)" and shows the same melody and TAB, but with a different fingering for the harmonic part, indicated by a dashed line and a "1" above the final note.

2. Dime often pulls harmonics past their regular pitch—a move that requires fine control over the whammy bar and also calls on you to use your ears as well as your hands to hit the note(s) you're aiming for. To help control this with precision, here's what Darrell does: *"I've found that with the bar aiming towards the back of the guitar [Photo A], I can more accurately get to the note I'm aiming for because I have to push the bar down to get there—think about it! But whenever I'm aiming for a gut-wrenching squeal, I go for it with the bar facing the front [Photo B]. There's a different feel to both, so experiment and find which works best for you. Backward or forward? The choice is yours."*

Photo A



Photo B



The book you are holding was painstakingly and meticulously transcribed by one of the industry's finest and most respective purveyors of this art—Danny Begelman. That said, guitar playing is a deeply personal thing, and the interpretation of another player's work is, and will always be subjective—unless the artist whose work is under the microscope is intimately involved in the process. And, as we all know, sadly that wasn't possible in this case, as Dime is regrettably no longer with us...I know for a fact that if he was, though, he would've poured over every single note! So, while Danny's incredible work serves as the ultimate road map, if you hear something differently or feel more comfortable playing the same notes in a different place on the neck, then go for it! As Dime once said, *"...remember, it's all good, everything goes and there ain't no rules or boundaries. So get off! Tear it a new ass, tear it hard, rip gaping holes in it! Make tracks, leave marks!"*

R.I.P. Dime. Your music, mayhem, mirth, memory and inspiration live on...and always will.

Nick "Hitchcock" Bowcott, July 2007

THE ART OF SHREDDING

Moderately ♩ = 140

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums

Bass Gtr. F5

Bass gtr. cont. simile

F5 E5 Eb5

Elec. Gtr. 1 (w/dist.)

f P.M. --

P.M. --

pick slide

F5 E5 Eb5

F5 E5 Eb5

15^{ma}

Elec. Gtr. 2 (w/dist.)

P.M. --

P.M. --

harm. f

F#5

P.M. -----

A.H. -----

P.M. -----

B5

P.M. throughout

29 F5

Tablature for measures 29-32, F5 scale.

Measures 29-32: F5 scale (F5, G5, A5, B5, C6, D6, E6, F6).

Tablature: 4 2 4 2 2 2 2 0 0 4 0 0 4 0 4 2 0 4 2 4 2 2 2 2 0 0 4 0 0 4 0 4 2 0

33 B5

Tablature for measures 33-36, B5 scale.

Measures 33-36: B5 scale (B5, C6, D6, E6, F6, G6, A6, B6).

Tablature: 4 2 4 2 2 2 2 0 0 4 0 0 4 0 4 2 0 4 2 4 2 2 2 2 0 0 4 0 0 4 0 4 2 0

37 C#5 A/C# C#5 A/C#

Tablature for measures 37-40, C#5 and A/C# scale.

Measures 37-40: C#5 and A/C# scale (C#5, D#5, E#5, F#5, G#5, A#5, B#5, C#6).

Tablature: 6 4 6 4 4 4 4 4 6 6 6 6 7 7 7 7 6 4 7 4 7 4 6 4 4 4 4 4 4 4 4 4 7

Faster ♩ = 232

Bass & Drums tacet

E5

Rhy. Fig. 1

Play 4 times

31

Tablature for measures 31-32, Rhy. Fig. 1.

Measures 31-32: Rhy. Fig. 1 (E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7).

Tablature: 0 0 5 3 0 1 0 0 5 0 5 0 0 6 0 6 7 5

Bass & drums enter

w/Rhy. Fig. 1 (Elec. Gtr. 2) 3 times

E5

33

Tablature for measures 33-36, E5 scale.

Measures 33-36: E5 scale (E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7).

Whoa!

[illegible]

Verse 1:

[illegible]

45 E5 Bb5 B5 Bb5 B5

the cat-e-go-ry of mi-nor-i - ty,___ now what are we sup - posed___ to be?___

P.M. - - - P.M. - - - P.M. - - P.M. - - P.M. - - P.M. - P.M. - P.M. - P.M. - -

TAB

2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 3 1 1 1 3 4 2 2 4 3 1 1 1 3 4 2 2 2

[illegible]

53 E5 B \flat 5 B5 B \flat 5

with our lives in the hands of mad - men. _____ Yow! _____

end Rhy. Fig. 2

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 0 0 0 0 2 0 0 0 0 3 1 3 4 4 3 12

Interlude:

57 E5 Rhy. Fig. 3 end Rhy. Fig. 3

P.M. - - P.M. P.M. - - P.M. - - P.M. P.M. - - P.M. P.M. - - P.M. P.M.

TAB

0 0 5 3 0 0 0 5 0 5 0 0 6 0 8 7 5 0 0 5 3 0 0 5 0 5 0 6 5 5 4 4

61 B5/F#

TAB

4 2 2

Verse 2:

w/Rhy. Fig. 2 (Elec. Gtr. 2)

64 E5 G#5

Now in times when so - ci - e - ty needs us this is where the sin be - gins.

68 E5 B \flat 5 B5 B \flat 5 B5

We're a-ware they're go-ing to free us, rage from our hearts with - in.

72 E5 G#5

Born of this world, which is a liv - ing hell.

76 E5 Bb5 B5 Bb5

But we'll be clos - er to heav - en. So

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

80 E5

now, this is the art to shred...

84

it's on - ly e - mo - tion.

88

this is the art to shred...

92

it's on - ly e - mo - tion.

Interlude:

96 E5

Elec. Gtr. 2

P.M. throughout

TAB

7 7 7 6 7 5 7 6 5 6 7 5 7 6 5 6 7 5

[illegible]

120

Bb5 F5

P.M. - - - - -

T
A
B

2 2 2 2 2 2 3 0 3 0 3 0 3 3 3 3 3 3

0 0 0 0 0 0 1 0 1 0 1 0 1 1 1 1 1 1

123

G5 F#5 F5 Ab5 8m-

Shred!

pick slide *pick slide*

TAB

3 3 3 5 4 3 3 6
1 0 1 0 1 0 1 1 4

Dbl. time ♩ = 232

127

(8va)

G \flat 5 Ab5 E5 G \flat 5

TAB

6 6 6 6 7 6 6 6 6 6 6 6 6 4 4 4 4 6 6 6 6 7 6 6 6 6 6 6 6 6 2 2 4 4
4 4 4 4 5 4 4 4 4 4 4 4 4 2 2 2 2 4 4 4 4 5 4 4 4 4 4 4 4 4 0 0 2 2

137 A \flat 5 G \flat 5 A \flat 5 E5 G \flat 5

TAB

6 6 6 6 7 6 6 6 6 6 6 6 4 4 4 4 6 6 6 6 7 6 6 6 6 6 6 2 2 4 4
4 4 4 4 5 4 4 4 4 4 4 4 2 2 2 2 4 4 4 4 5 4 4 4 4 4 4 0 0 2 2

138 A \flat 5 G \flat 5 G5 G \flat 5 F5 E5 E \flat 5 D5 C5

Elec. Gtr. 3 (w/dist.) *f* 8va--

TAB

6 6 6 6 7 6 6 6 6 6 6 6 4 4 4 4 6 6 6 6 7 6 6 6 6 6 6 2 2 4 4
4 4 4 4 5 4 4 4 4 4 4 4 2 2 2 2 4 4 4 4 5 4 4 4 4 4 4 0 0 2 2

Elec. Gtr. 2

P.M. -----

TAB

12 12 11 11 10 10 9 9 8 8 8 8 8 7 5
10 10 9 9 8 8 7 7 6 6 6 6 6 5 3

Guitar Solo:

* C5
(8va)--

Elec. Gtr. 2 tacet

A5

C5

139

TAB

8 8 10 10 10 11 11 11 13 13 13 16 16 16 17 17 17 22 22
8 8 10 10 10 11 11 11 13 13 13 16 16 16 17 17 17 22 22

w/trem. bar

TAB

(5)
(3)

*Chords implied by bass gtr.

A5

C5

143 (8va)

TAB

22 22 22 22 22 22 20 22 20 22 21 20 21 1 1/2 (21) 1 1/2 (21) 1 1/2 (21) 19

A5

D5

147 (8va)

TAB

17 20 17 17 17 1 1/2 17 20 17 1 1/2 17 17 17 1 1/2 17 13 17 13 14

Elec. Gtr. 2

TAB

7 5

E5

F5

G5

A5

D5

151 (8va)

TAB

20 17 20 17 19 15 15 18 17 13 17 13 15 12 16 12 16 15 13 14 15 13 14 22 w/trem. bar

TAB

9 10 12 14 7 5

7 8 10 12

E5 F5 G5 A5 G5 A5 D5

155 156 157 158 159 160 161 162

10 6 10 6 15 12 15 12 22 (22)

163 164 165 166 167 168 169 170

9 10 12 14 14 12 14 14 12 12 10 12 12 12 14 12 14 7 12 12 10 12 5

E5 F5 G5 A5 D5

(8^{va})

171 172 173 174 175 176 177 178

15 12 15 12 20 15 20 15 22 (22) 5 8

A.H. 1 1/2

179 180 181 182 183 184 185 186

9 10 12 14 7 5

E5 F5 G5 B5 C5 D5 D#5

187 188 189 190 191 192 193 194

7 10 8 11 10 13 8 11 10 13 11 14

195 196 197 198 199 200 201 202

9 10 12 4 5 7 8 7 8 6

w/Rhy. Fig. 3 (Elec. Gtr. 2)

167 E5

So

Chorus:

w/Rhy. Fig. 3 (Elec. Gtr. 2) 4 times

171 E5

now,

this is the art_____

to shred....

175

it's

on - ly e - mo

- tion.

179

this

is the art_____

to shred....

183

it's

on - ly e - mo

- tion.

Outro:

E5

187

it's

Elec. Gtr. 2

P.M.

it's

TAB

7 7 7 6 7 5 | 7 6 5 6 7 5 | 7 7 7 6 7 5

190

Right!

(P.M.)

Right!

TAB

7 6 5 6 7 5 | 9 9 9 8 9 7 | 9 8 7 8 9 7 | 2 0

CLASH WITH REALITY

Moderately ♩ = 86

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Ab5

Elec. Gtr. 1 (w/dist.)

Drums

f

First system of music notation for the Intro. It includes a guitar staff with a treble clef and a key signature of three flats (B-flat major/D-flat minor). The guitar part starts with a series of eighth notes, followed by a measure with a double bar line. The tablature below the guitar staff shows the fret numbers for the first two measures: 2 4 2 4 2 4, 2 4 2 5 4 2, 5 4 2, 2 5 4 2, 3 4 5 4 2.

Second system of music notation. The guitar staff continues with eighth notes and a measure with a double bar line. The tablature shows: 2 4 2 4 2 4, 2 4 2 5 4 2, 6 4 6 4 6 4, 6 5 4 (4) 2, 2 4 2 4 2 4, 2 4 2 5 4 2.

Third system of music notation. The guitar staff continues with eighth notes and a measure with a double bar line. The tablature shows: 5 4 2, 2 5 4 2, 3 4 5 4 2, 2 4 2 4 2 4, 2 4 2 5 4 2, 6 4 6 4 6 4, 6 5 5 5, 7 7 7.

Drums play dbl.-time feel

Fourth system of music notation, starting at measure 10. The guitar staff continues with eighth notes and a measure with a double bar line. The tablature shows: 4 4 4 2 4, 2 4 4 4 2 4, 2 5 5 5 4 2, 5 5 4 2, 2 5 5 4 2, 3 3 4 4 5 4 2.

12

(P.M.)-----

D5

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2

6 4 6 4 6 4 6 5 5 5

Drums end dbl.-time feel

14

Ab5 Gb5 G5 D5 Ab5

TAB

6 6 4 7 6 4 7 6 4 5 5 5 7 7 6 6 4 6 4 6 4 6 4 6 5 5

18

N.C. Ab5

A.H.-----

TAB

6 6 4 4 6 6 4 4 6 6 7 7 4 4

4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6 4/6

2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4 2/4

21

A(b5,β) D5

TAB

4 6 4 6 4 6 4 6 4 6 7 7 7 7 7 7 7 7

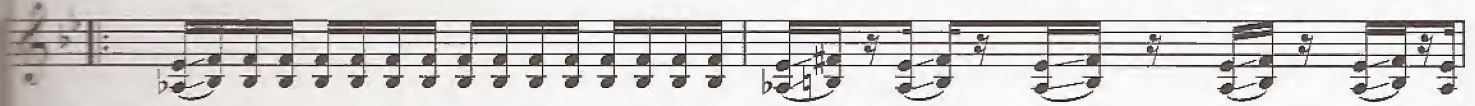
2 4 2 4 2 4 2 4 2 4 5 5 5 5 5 5 5 5

Verse:

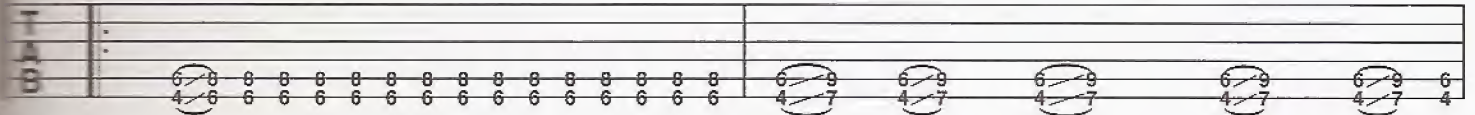
B♭5



1. Some - times _____ I know I feel un - touch - a - ble.____
 (2.) rel - e - vant theme, _____ a sit - u - a - tion and there's noth - ing but right.____



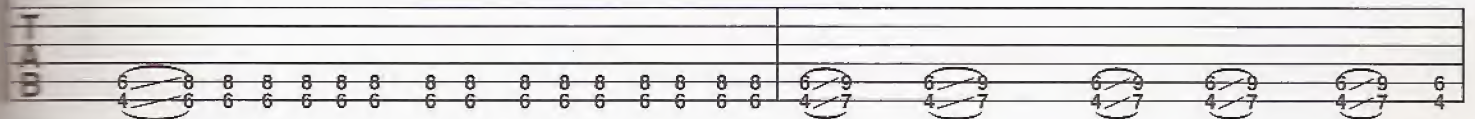
P.M. -----



Drown - ing in life, caught up in the ac - ces - si - ble.____
 In kicks the door, no - bod - y moves 'cause in walks the prob - lem.



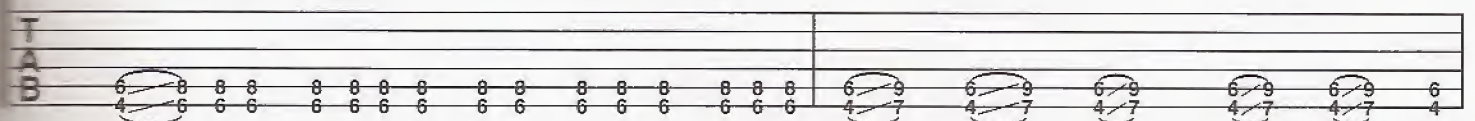
P.M. -----



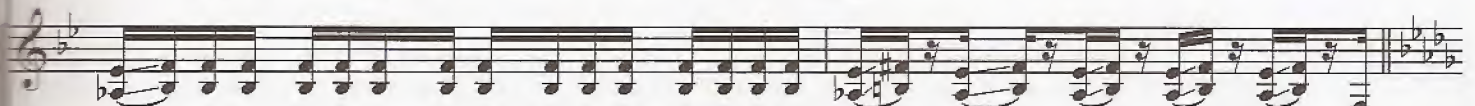
Back down the ground, I hear the sound, there's no es - cape. The con - crete cloud____
 Dic - tates your fate, e - victs, con - victs, who'll sign the writ of life?____



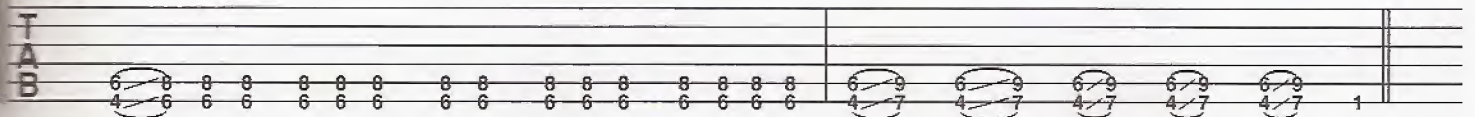
P.M. -----



spill - ing on me, _____ drench - ing me with lay - men's sins.____
 This now _____ be - comes their mor - bid game.____



P.M. -----



1. D5

the in - de - scrib - a - ble. Clash with!

TAB

2 4 2 4 2 4 2 4 2 5 4 2 6 4 6 4 6 4 6 5 7 7 7 7

Drums play dbl.-time feel

Ab5

Ow! Let the dogs

PM.

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2 5 5 4 2 2 5 5 4 2 3 3 4 4 5 4 2

A(b5,♭) D5 1. 2. D5

lie where we f***-in' sleep! 2. Ir - Clash with!

(P.M.)

TAB

4 4 4 2 4 2 4 4 4 2 4 2 5 5 5 4 2 6 5 7 7 7 7 7 7 7 7 6 4 6 4 6 4 6 5 7 7 7 7

Interlude:

E5 N.C. E5

P.M. - P.M. - P.M. - P.M. - P.M. - P.M. -

TAB

12 11 12 12 5 7 5 6 12 11 12 11 0 0 0 0 0 0 0

Drums play dbl.-time feel

1. N.C. 2. C5 D5 E5

51

(P.M.) - - - P.M. - - - P.M. - - -

TAB

10 10 1 3 2 2 10 5 7 12 11

0 0 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

N.C. E5

54

TAB

12 12 5 7 6 5 12 11

0 0 0 0 0 0 0 6 6 6 6 0 0 0 0 0 0 0

1. N.C. 2. N.C.

56

TAB

10 10 1 3 2 2 10 10 1 3 2 2

0 0 0 0 0 0 0 2 2 2 2 0 0 0 0 0 0 2 2 2 2

Guitar Solo:

Drums end dbl.-time feel

F#5

Elec. Gtr. 3 (w/dist.)

58

f w/wah

TAB

x x 2 x 2 x x x 4 x 2 x 5 4 5 4 5

x x 2 x 2 x x x 4 x 2 x 5 4 5 4 5

Elec. Gtr. 2 (w/dist.)

f w/wah

TAB

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

x x x x x 2 x x x x x 4 5 4 x x 3 2 x x 5 4 2 4

Elec. Gtr. 1

TAB

14 13 14 14 7 9 8 7 9

2 2 2 2 2 2 8 8 8 8

(8va)----- C5 D5

64

TAB

17 16 21 20 19 22 21 22 21 22 21 22 21 22

14 14 13 13 12 12 5 5 7 7 5 5

2 2 2 2 2 2 0 0 0 0 0 0 0 0

Interlude:

Drums play dbl.-time feel

66 E5 Elec. Gtr. 1 N.C.

TAB

12 12 11 11 12 12 5 6 7 6 5 6

0 0 0 0 0 0 0 0 0 0 0 0 0 0

68 E5 N.C.

TAB

12 12 11 11 10 10 1 2 3 2 1 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0

70 N.C.

TAB

0 1 1 1 3 3 3 1 1 1 0 0 0

w/trem. bar P.M. w/trem. bar

*Depress trem. bar to slack.

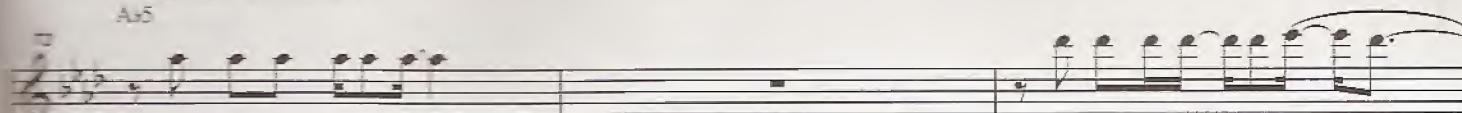
**Depress trem. bar down approx. 1 1/2 steps
(sounding pitch should be C#).

Chorus:

Drums end dbl-time feel

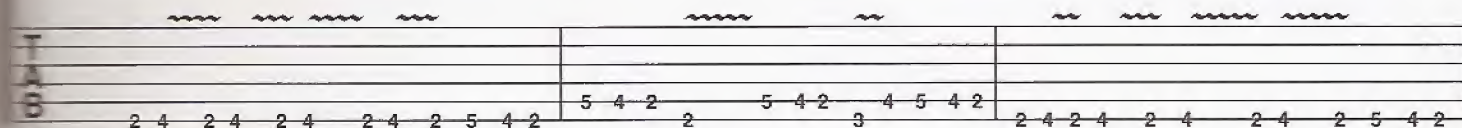
A5

27

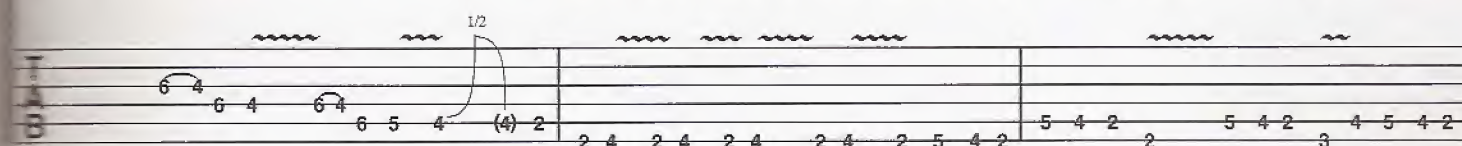


Clash with re - al-i - ty,___

it rears its ug - ly head._____



Clash with re - al-i - ty,___



the in - de - scrib - a - ble._____

Clash with...



Outro:

E5

F5

G5



re - al - i ty._____

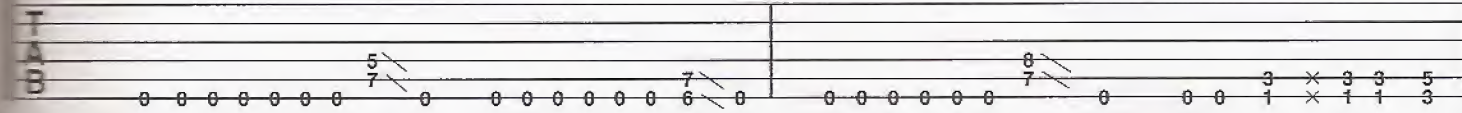


P.M.-----

P.M.-----

P.M.-----

P.M.-----



82 E5 G5 A5 Bb5 A5 Bb5 C5

(P.M.) P.M. P.M.

TAB

84 E5 F5 G5

Clash with! Re - al - i - ty.

(P.M.) P.M. P.M. P.M.

TAB

86 E5 G5 A5 Bb5 A5 Bb5 C5

(P.M.) P.M. P.M.

TAB

88 E5

Whoa!

(P.M.)

TAB

G5 Bb5 B5

(P.M.)-----

TAB

0 0 0 0 5 7 0 0 0 0 6 5 5 5 5 8 8 8 8 9 9 9 9 7 7 7

Drums play dbl.-time feel

E5 F5 G5

Clash!

(P.M.)----- P.M.----- P.M.----- P.M.-----

TAB

0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 7 0 0 0 0 0 0 0 8 7 0 0 0 0 0 0 0 0 0 0 1 x 3 3 5

E5 G5 Bb5 B5 G5 E5

(P.M.)----- P.M.----- P.M.-----

TAB

0 0 0 0 0 0 0 5 7 0 0 0 0 0 0 0 7 0 5 5 5 5 8 8 8 9 6 6 6 9 0 5 2 2 0

CEMETERY GATES

Moderately ♩ = 122

w/half-time feel

Intro:

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

F#m7 **Asus2** **E5** **D⁶₉**

Acous. Gtr.

mf
hold throughout

Elec. Gtr. 1 (w/dist.)

mp

1 1

4 (4) 2 4 (4)

F#m7 **Asus2** **E5** **D⁶₉**

Acous. Gtr.

Elec. Gtr. 1 (w/dist.)

2

Verse 1:

F#m7 **Asus2** **E5** **D⁶₉**

Acous. Gtr. cont. simile

Rev - 'rend, _____ rev - 'rend, _____ is this _____ some con-spir - a - cy?

F#m7 Asus2 E5 D₉⁶

Cru - ci - fied__ for__ no sins,__ an im - age be - neath__ me.

F#m7 Asus2 E5 D₉⁶

Lost with - in my plans__ for life,__ it all__ seems so__ un - real.__

F#m7 Asus2 E5 D₉⁶

I'm a man cut in half__ in this world,__ left in my mis - er - y.__

Acous. Gtr.

hold - - - - - hold - - - - -

2 4 2 2 2 2 0 2 4 0 4 2 0 2 4 0 4 2 0 0 3 5 0 5 7 4 3 6 0 6 7

F#m7

*Elec. Gtr. 2 (w/dist.)

mf

5

*w/Digitech Whammy™ pedal

(hold) - - - - - hold - - - - - hold - - - - -

0 7 9 0 9 10 0 9 11 4 2

Elec. Gtr. 1

w/delay

0 5 5

Instrumental:

28

F#m6 F#m(b6) F#m F#m7

TAB

32

F#m6 F#m(b6) F#m N.C.

TAB

F#m7 Asus2 E5 D₉⁶

TAB

TAB

F#m7 Asus2 E5 D₉⁶

Elec. Gtr. 2^{*8va}

Elec. Gtr. 1

TAB

TAB

*Elec. Gtrs. 1 & 2 8va.

(8va)

TAB

(hold)- hold- hold-

TAB

Faster ♩ = 138

1.2.
F5

48 A5 F5 A5 F5
Elec. Gtr. 3 (w/dist.)

f P.M.----- A.H. A.H. P.M.----- A.H. A.H.-

TAB: 2 0 0 0 0 0 2 1 2 3 2 3 4 2 3 2 0 0 0 0 0 2 1 2 3 1 2 3 2 2

[3. end half-time feel

52 F5 E5 F5 F#5 A5 B5 C5 E5 F5 F#5 A5 B5

A.H. P.M.- P.M.---- P.M.---- P.M.- P.M.----

TAB: 3 1 2 3 2 3 4 2 2 2 0 0 0 0 2 2 2 2 3 2 3 0 1 4 2 2 2 0 0 0 0 2

56 C5 E5 F5 F#5 A5 B5 C5 E5 F5

P.M.----- P.M.- P.M.---- P.M.-----

TAB: 2 2 2 5 2 3 4 2 2 0 0 0 0 2 2 2 2 5 2 3 0 1

59 F#5 A5 B5 C5 E5 F5 F#5

P.M.- P.M.----- P.M.-----

TAB: 4 2 2 2 0 0 0 0 2 2 2 2 5 2 3 4 2

Verses 2 & 3:

resume half-time feel

62 *F#m7* *Asus2* *E5* *D9⁶*

2. The rev - 'rend, he turned to me with-out a tear in his eyes.
 3. Some-times when I'm a - lone, I won-der a - loud

Elec. Gtr. 4 (clean-tone)

mf hold throughout

TAB

65 *F#m7* *Asus2* *E5* *D9⁶*

Elec. Gtr. 4 cont. simile

It's noth-ing new for him to see, I did - n't ask him why.
 if you're watch - ing o - ver me, some-place far a - bound.

68 *F#m7* *Asus2* *E5* *D9⁶*

I will re - mem - ber the love our souls had sworn to make.
 I must re - verse my life, I can't live in the past.

71 *F#m7* *Asus2* *E5* *D9⁶*

Now I watch the fall - ing rain, all my mind can see now is your face.
 Then set my soul free, be-long to me at last.

Elec. Gtr. 3

pick slide

TAB

Pre-chorus:

end half-time feel

73 *F#5* *A5* *E5*

1. Well, I guess you took my youth, and
 2. Through all those com - plex years, I

TAB

80

gave it all a - way.
thought I was a - lone.

D5 A/C#

TAB

82

Like the birth of a new found joy, this love would end in rage.
I did - n't care to look a - round and make this world my own.

F#5 A5 E5 D5 A/C#

Elec. Gtr. 3 cont. simile

86

And, when she died, I could - n't cry, the pride with - in my soul.
And, when she died, I should have cried and spared my - self some pain.

F#5 A5 E5 D5 A/C#

90

You left me in - com-plete, all a - lone as the
You left me in - com-plete, all a - lone as the

F#5 A5 E5

Elec. Gtr. 3

TAB

To Coda ♪

93

mem - o - ries now un - fold.
mem - o - ries still re - main.

D5 A/C# E/G# A5

P.M. - - - - -

TAB

Chorus:
resume half-time feel

95 A5 F5 A5

Be - lieve the word,

P.M. A.H. A.H. P.M.

TAB

97 F5 A5 F5

I will un - lock my door and pass the cem -

A.H. A.H. P.M. A.H. A.H.

TAB

D.S. al Coda

99 A5 F5 E5 F5

e - ter - y gates.

P.M. A.H.

TAB

⌘ Coda

Chorus:
resume half-time feel

103 A5 F5

The way we were,

Elec. Gtr. 3 P.M. A.H. A.H.

TAB

106 A5 F5

the chance to save

P.M. ----- A.H. A.H. -----

TAB

2 0 0 0 0 0 2 1 2 3 1 2 3 2 2

108 A5 F5 A5 F5

Elec. Gtr. 3 cont. simile

my soul. And my con - cern is now in vain.

112 A5 F5 A5 F5

Be - lieve the word, I will un - lock

116 A5 F5 A5

my door and pass the cem - e - ter - y...

Elec. Gtr. 3

P.M. ----- A.H. A.H. P.M. -----

TAB

2 0 0 0 0 0 2 1 2 3 2 3 4 2 3 2 0 0 0 0 0 2 1 2

119 A5 E5 F5 A5 E5 F5 A5 E5 F5 A5 E5 F5

P.M. -----

TAB

2 0 0 1 0 0 1 2 0 0 0 1 2 0 0 0 1

Guitar Solo:

134 F#m7 Asus2 E5 D⁶₉

gates.

Elec. Gtr. 5 (w/dist.)

f
*w/trem. bar

hold - - - - -

hold - - - - -

9 9

9 11

9 11

Elec. Gtr. 4

mp

F#m7 Asus2 E5 D9

Elec. Gtr. 4 cont. simile

The musical score for Electric Guitar 4 consists of two staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It contains a melodic line with various chords and a bass line with fret numbers. The bottom staff is a fretboard diagram with four strings and fret numbers 12, 9, 10, 10, 9, 12, 9, 10, 10, 9, 8, 7, 6, 5, 6, 7, 7, 7, 7. The score is divided into four measures. The first measure contains a melodic line with a treble clef and a key signature of one sharp (F#). The second measure contains a melodic line with a treble clef and a key signature of one sharp (F#). The third measure contains a melodic line with a treble clef and a key signature of one sharp (F#). The fourth measure contains a melodic line with a treble clef and a key signature of one sharp (F#).

F#m7 Asus2 E5 D⁶₉

8^{va}

3 6 7

7 7 5 7 (7) 5

11 9 10 11 9 10 12 9 10 12 9 10 12 9 10 12

F#m7 (8va)
 Asus2

TAB

135

P.M. -----

rake rake rake

TAB

12 13 14 15 12 13 14 15 13 14 15 16 14 14 14 14 14 14 (14) (14)

Elec. Gtr. 3

P.M. throughout

TAB

2 0 2 0 2 0 2 0 2 0 7 5 7 5 7 5 7 5 2 0 3 1

end half-time feel

137

F#5 8va A5 B5 C5 E5 F5

TAB

16 14 14 17 14 16 14 14 17 14 16 14 14 17 14 17 14 17 14 17 14 17

P.M. ----- P.M. ----- P.M. -----

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 3 2 0 3 1

139

F#5 (8va) A5 B5 C5 C#5 C5 A5

TAB

21 14 17 21 17 14 21 17 20 14 17 20 17 14 20 17 19 20 19 17 14 17 19 20 19 17 14 17 19 17 14 16

P.M. ----- P.M. ----- P.M. -----

TAB

4 2 2 2 2 0 0 0 0 4 2 2 2 2 5 3 6 4 5 3 2 0

141

F#5 A5 B5 C5 E5 F5

TAB

TAB

143

F#5 A5 B5 C5 C#5 C5 A5

w/trem. bar - - - - - rake PH.

TAB

TAB

145

F#5 A5 B5 C5 E5 F5 F#5 A5 B5

*w/trem. bar

TAB

TAB

148

C5 C#5 C5 A5 F#5 A5 B5 C5 E5 F5

P.M. - - P.M. - - P.M. - - - P.M. - - - - P.M. - - - - -

TAB

4 2 2 2 5 9 9 6 5 2 4 2 2 2 2 0 0 0 0 0 2 2 2 2 2 5 2 3 0 1

151

F#5 A5 B5 C5 C#5 C5 G#5 C#5 C5 G#5

P.M. - - - P.M. - - - - - P.M. - - - P.M. - - -

TAB

4 2 2 2 2 0 0 0 0 0 2 4 4 2 2 2 3 3 3 4 3 6 4 6 5 6 4 3 6 4

Chorus:

resume half-time feel

154 A5 F5 A5 F5

Elec. Gtr. 3 resume chorus fig. simile

The way we were, the chance to save

158 A5 F5 A5 F5

my soul. And my concern is now in vain.

162 A5 F5 A5 F5

Be - lieve the word, I will un - lock

166 A5 F5 A5 A5 E5 F5 A5 E5 F5 N.C.

my door and pass the cem - e - ter - y...

Elec. Gtr. 3

P.M. - - - - -

TAB

2 0 2 0 0 1 0 0 1

A5 F5 A5 F5

8^{va} throughout

gates!

Elec. Gtr. 3

P.M. A.H. P.M. A.H.

TAB

2 0 0 0 0 2 1 2 3 2 0 0 0 0 2 1 2 3 4

A5 F5 A5 F5 A5 F5

Elec. Gtr. 3 cont. simile

Elec. Gtr. 5

8^{va} throughout

Gates!

Harm.

w/trem. bar

2 1/2

*w/trem. bar

TAB

(4) (4) (4)

*Scoop with bar, gradually pulling up 2 1/2 steps, vibrate bar, gradually release bar, and then dive.

A5 F5 A5 F5 A5 F5

Gates!

15^{ma}

Harm.

*w/trem. bar -1 1/2

2.25 (2.25) (2.25) (2.25)

2.25 (2.25) (2.25) (2.25) 2.25

TAB

(2.25) (2.25)

*Grad. depress bar, shake bar, then dive.

**Depress bar 2 1/2 steps, strike harmonic, gradually release bar, then gradually pull up 2 1/2 steps, vibrato w/bar, then release to slack.

A5 F5 A5 F5 A5 F5

15^{ma}

Harm.

*Harm. 1 1/2

2.25 (2.25)

TAB

(2.25)

*Gradually pull up on bar, then gradually release bar and depress to slack.

*Slackened string noise.

Fade out

A5 F5 A5 F5

15^{ma}

Harm.

*w/trem. bar 2 1/2

2.25 (2.25) (2.25)

TAB

(2.25)

COWBOYS FROM HELL

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 116

Intro:

N.C.

Elec. Gtr. 1 (w/dist. & flanger)

Elec. Gu. 1 (waist & finger)

mf

TAB

Elec. Gtr. 1 cont. simile

E5

Elec. Gtr. 2 (w/dist.)

3

Elec. Gtr. 2 (w/dist.)

mf

w/slight P.M. -----

w/slight P.M. -----

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 12 15 12 15 12 15 15 13 12 13 14 12 12 15 12 15 12 15 15 13 12 13 14 12 12 15 12 15 12 15 15

6

w/slight P.M. -----

w/slight P.M. -----

*

TAB

12 15 12 15 12 15 15 13 15 12 15 13 14 12 12 15 12 15 15 13 12 15 12 (12)

*Elec. Gtr. 2 is doubled.

8 Elec. Gtr. 3 (w/dist.)

f P.M. -----

TAB

2 2 2 2 1 0 2 2 1 0 2 2 1 0 2 2 1 0

0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3 0 3

20

P.M. ----- P.M. -----

TAB

22

P.M. ----- P.M. -----

TAB

24

P.M. ----- P.M. -----

TAB

26

P.M. ----- P.M. -----

TAB

28

Oh, come on!_

29

P.M. ----- P.M. -----

TAB

20

P.M. ----- P.M. ----- P.M. -

T
A
B

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

22

P.M. ----- P.M. ----- P.M. -

T
A
B

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

Verse:

E5

24

1. Un - der the lights__ where we__ stand tall__ no - bod-y touch-es us at all.___
2. Pil - lage the vil - lage, trash the scene,__ but bet - ter not take it out on me__ 'cause

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 2 0

26

Show - down, shoot - out, spread fear with - in,__ with - out,__ We are
a ghost town is found where your cit - y used to be.__ So

T
A
B

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

gon-na take___ what's ours to have,___ spread the word through - out the land. The say
out of the dark - ness and in-to the light,___ sparks fly ev - 'ry-where in sight. From my

bad guys wear black, we're tagged and can't come back.
dou - ble bar - rel twelve gauge, can't lock me in your cage.

Pre-chorus:

G5 G#5 G5 Bb5 A5 Ab5

You see us com - in' and you all to - geth - er run for cov - er.

P.M. P.M.

E5

The musical score is written for three parts: vocal melody, guitar accompaniment, and a bass line. The key signature is E major (indicated by four sharps: F#, C#, G#, D#) and the time signature is 4/4. The vocal melody is on a single staff with lyrics underneath. The guitar accompaniment is on a single staff with chords and some melodic lines. The bass line is on a single staff with a rhythmic pattern of eighth notes. The lyrics are: "We're tak - in' o - ver this town!__".

We're tak - in' o - ver this town!__

Chorus:

E5

36

Here we come, reach for your gun, and you bet-ter lis - ten well, my friend. You see.

P.M. -----

P.M. -----

TAB

2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0

38

it's been slow down be - low. Aimed at you, we're the cow-boys from hell.

P.M. -----

P.M. -----

TAB

2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0

40

Deed is done, a - gain we've won, ain't talk-ing no tall tales, friend, 'cause

P.M. -----

P.M. -----

TAB

2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0

To Coda ♪ 1.

42

high noon, your doom. Com-in' for you, we're the cow-boys from hell.

P.M. -----

P.M. -----

TAB

2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0 2 2 2 2 1 0

44

Yeah!

TAB

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 2 0 0 1 2 0

46

TAB

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

48

Oh. _____

TAB

0 0 0 0 0 0 0 0 0 1 2 0 0 0 0 0 0 0 0 1 0 3 3 0 1 0 3 1

2.

50

Com - in' for you, _____ we're the cow - boys from

G5 F#5 F5

TAB

2 3 2 3 2 0 3 0 3 0 5 5 4 4 3 3 2 1

Guitar Solo:

51 E5 C5 A/C#

hell. _____

Elec. Gtr. 4 (w/dist.) *f*

TAB 7 (7) 8 7 8 7 8 (8) 14 (14)

Rhy. Fig. 1
Elec. Gtr. 3

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB 0 0 2 2 3 3 5 5 4 4 2 2

54 D5 Bb5 A5 G5 E5

A.H. P.M. - - | P.M. - - | P.M. - - | P.M. - - |

TAB 15 15 15 15 (15) 11 12 15 11 12 15 11 12 15 11 12 15

P.M. - - - |

TAB 5 5 5 3 3 2 2 2 0 3 2 0

56 C5 A/C#

11 12 15 11 12 15 11 12 15 12 11 12 15 12 11 15 11 15 1 1/2 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12 12 14 17 14 12

TAB 17 17 17

D5

B \flat 5

A5

G5

58 (8^{va})

TAB

end Rhy. Fig. 1

TAB

w/Rhy. Fig. 1 (Elec. Gtr. 3)

E5

C5

A/C \sharp

D5

B \flat 5 A5 G5

59

TAB

E5

C5

8^{va}

63

TAB

A/C \sharp

D5

B \flat 5

A5

G5

65 (8^{va})

TAB

Interlude:

E5

(8^{va})

67

TAB

Rhy. Fig. 2
Elec. Gtr. 3

TAB

69

TAB

72

TAB

Elec. Gtr. 2

75

TAB

Elec. Gtr. 3

(8^{va})

TAB

D.S. $\text{\textcircled{S}}$ al Coda

77

w/slight P.M. - - - - -

TAB

12 15 12 15 12 15 13 15 12 15 13 14 12

12 15 12 15 12 15 13 12 15 12 (12)

Coda

79

Com - in' for you, we're the cow - boys from hell.

P.M. - - - - -

TAB

2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0

80

Ah, Step a - side, we're the cow-boys from hell.

P.M. - - - - -

TAB

2 0 3 2 0 3 2 0 3 2 0 3 1 0 3 2 0

Outro:

w/Rhy. Fig. 2 (Elec. Gtr. 3)

E5

82

Uh!

Elec. Gtr. 3

P.M. - - - - -

TAB

0 0 0 0 0 0 1 0 3 3 0

DOMINATION

Moderately fast ♩ = 134

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Intro:

Drums play dbl.-time feel

Drums

E5

G5

Elec. Gtr. 1 (w/dist.) *f*

TAB

12 0 0 7 7 9 5 7 0 0 7 7 9 5 7 0 0 7 7 9 5 7 0 0 5 7 5 3

3

E5

A5

G5

E5

P.M. --| P.M. --|

TAB

0 0 7 7 9 5 7 0 0 7 7 9 5 7 0 0 7 7 9 5 7 0 0 5 7 5 3 0 0 0 7 7 9 5 7 0 0 0 7 7 9 5 7

6

G5

E5

A5

G5

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

TAB

0 0 0 7 7 9 5 7 0 0 0 5 7 5 3 0 0 0 7 7 9 5 7 0 0 0 7 7 9 5 7 0 0 0 7 7 9 5 7 0 0 0 7 7 9 5 7 0 0 0 5 7 5 3

Drums end dbl.-time feel

9

E5

G5

E5

P.M. --| P.M. --| P.M. --| P.M. --| P.M. --| P.M. --|

TAB

0 0 7 7 9 5 7 0 0 7 7 9 5 7 0 0 7 7 9 5 7 0 0 5 7 5 3 0 0 0 7 7 9 5 7 0 0 0 7 7 9 5 7

12

A5 G5 E5 G5

P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

TAB

9 7 9 7 8 5 9 7 9 9 7 9 9 7 9 5 7 5

0 0 7 5 0 0 5 6 3 0 0 0 7 5 7 0 0 0 7 5 7 0 0 0 5 7 5 3

15

E5 B5 C#5 D5 N.C. E5

P.M. - - - - P.M. - - - - P.M. - - - - P.M. - - - -

TAB

9 7 9 9 7 9 7 7 7 9 9 9 10 10 10 14 0 0 0 0 2

0 0 0 7 5 7 0 0 0 7 5 7 7 7 7 9 9 9 10 10 10 14 0 0 0 0 2

18

B5 Bb5 A5 G5 F#5 F5

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 2 9 9 8 8 7 7 5 5 4 3

0 0 0 0 0 0 0 0 0 0 5 5 9 3 2 1

Verse:

21

E5

1. Ag - o - ny is the price that you'll pay in the end.

(2.) now blacked heart is reach - ing out in di - vin - i - ty.

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 2 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

24

Dom - i - na - tion con - sumes you, then calls you a friend.
Bod - ies sus - pend - ed by chains o - ver ra - zors and nails.

P.M. -----

TAB

0 0 0 0 2

27

B5 Bb5 A5 G5 F#5 F5 E5

It's a twist - ed fall! Binds are like steel and ma -
It's a pen - al - ty! Each ra - zor a vice and each

P.M. -----

TAB

0 0 0 0 2 9 8 7 5 4 3 2 1 0 0 0 0 2

30

Bb5 E5 Bb5

nip - u - lates the will to be. And it's hard to see! How
nail marks de - mise of your life. Grim con - struc - tion grows! Has

P.M. -----

TAB

0 0 0 0 2 0 0 0 0 2 0 0 0 0 2 3 1 3 1

33

E5

soon we for - get when there's noth - ing else left to des -
life played a trick, sealed you in brick by brick till your

P.M. -----

TAB

0 0 0 0 2 0 0 0 0 2

35

B5 Bb5 A5 G5 F#5 F5

troy. end? It's a use - less to play! }
 Forc - ing you _____ to bend! }

P.M. -----

TAB

0 0 0 0 0 2 9 9 8 8 7 7 5 5 4 3
 7 7 6 6 5 5 3 3 2 1

Pre-chorus:

37

C5 G5 D5 E5 G5/E*

Your_ eyes will see the dawn_ of the day,_____ and the

P.M. -----

TAB

5 7 12
 5 7 12
 3 5 10

*Bass plays E.

40

E5 F5/E E5 G5/E B5 Bb5 A5 G5 F#5 F5

writ - ing on the _____ wall.

P.M. -----

TAB

10 12 12
 10 12 12
 8 10 10

0 0 0 0 0 0 9 9 8 8 7 7 5 5 4 3
 7 7 6 6 5 5 3 3 2 1

43

C5 G5 F5 E5 G5/E

Those_ words that stare in - to_ your soul,_____ and to

P.M. -----

TAB

5 3 12
 5 3 12
 3 1 10

0 0 0 0 0 0

46 E5 F5/E E5 D5/E F5 G5 A5 B5 C5 D5

your - self you will... be - fall!

PM. PM. PM.

TAB

0 0 0 0 0 0 10 10 8 7 7 5 3 5 0 2 4 5 7 1 3 0 2 3 5

Chorus:

Drums resume dbl.-time feel

E5

49 G5

It's dom - i - na -

TAB

0 0 9 7 9 0 0 9 7 9 0 0 9 7 9 0 0 9 7 9 0 0 5 7 5 9

51 E5 A5 G5

tion, pushed in - to

TAB

0 0 9 7 9 0 0 9 7 9 0 0 9 7 9 0 0 7 8 5 9

Drums end dbl.-time feel

E5

53 G5

liv-ing hell. Dom - i - na -

PM. PM. PM. PM.

TAB

0 0 0 9 7 9 0 0 0 9 7 9 0 0 0 9 7 9 0 0 0 5 7 5

E5

B5

C5

D5

N.C.

tion!

P.M. ----

P.M. ----

P.M. ----

P.M. ----

1.

A5

E5

Yeah! _____

P.M. ----

B5

Bb5

A5

G5

F#5

F5

2. A

P.M. ----

P.M. ----

P.M. ----

2.

A5

Oh!

(Laughter.) -----

*

w/trem. bar -----

(0)

Interlude:

68 E5

P.M. - - - - | P.M. - | P.M. - - - - | P.M. - | P.M. - - - - | P.M. - | P.M. - - - - | P.M. - |

TAB

0 0 0 0 9 7 0 0 0 0 9 7 0 0 0 0 9 7 0 0 0 0 9 7 0 0

72 G5/E* F5/E E5

TAB

12 12 10 10 10 8 2 2 0

*Bass plays E.

76 G5/E F5/E D5/A

TAB

12 12 10 10 8 3 2 0 0

*Elec. Gtr. 2 (w/dist.)

8va-
f harm.
w/trem. bar

TAB

5

Guitar Solo:

Elec. Gtr. 1 tacet

*E5

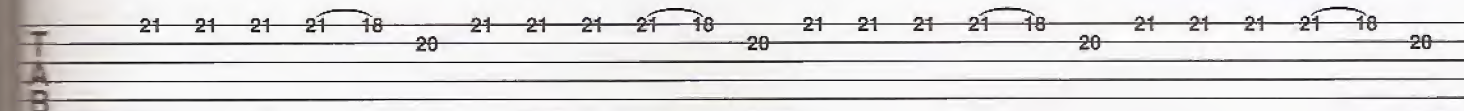
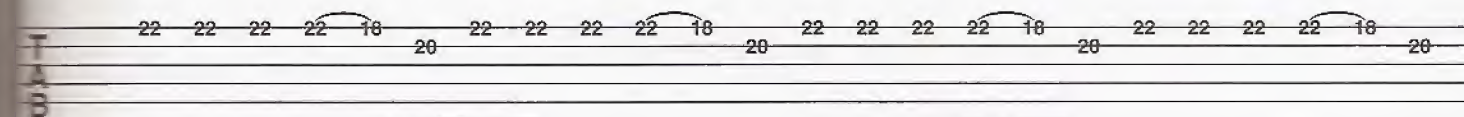
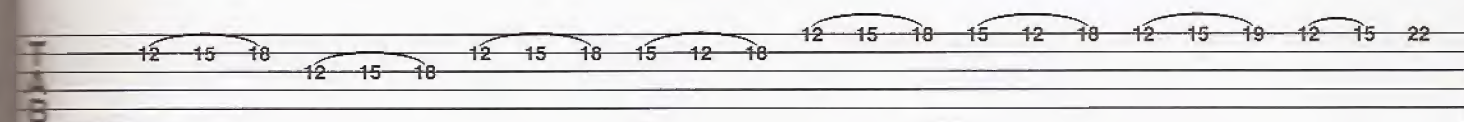
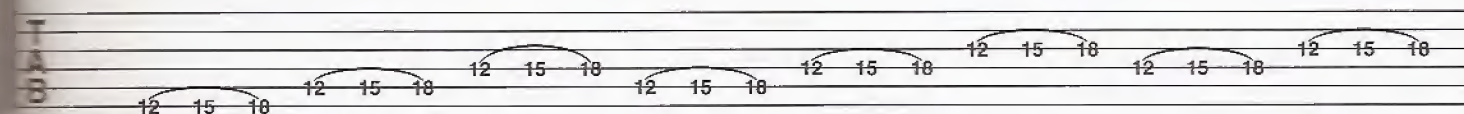
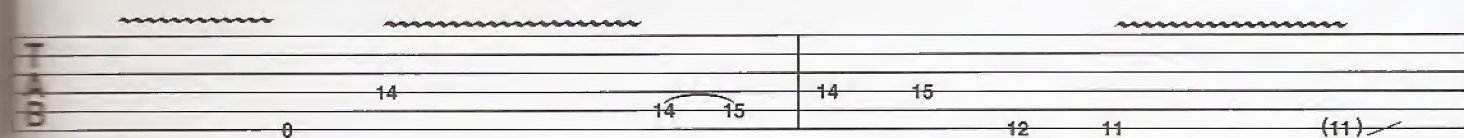
80 Elec. Gtr. 2

TAB

15 12 13 16 13 12 13 12 15 12 13 12 13 12 15 12 15 13 12 14 13 12 14 12 13

*Chord implied by bass gtr.

*Depress trem. bar, hit harmonic,
then gradually release bar to normal
position and continue to pull up on bar
beyond normal position.



88

C5 G5 D5 E5

(8va)

w/harmonizer

TAB

22 22 22 19 20 22 19 20 21 19 20 21 19 20 21

Elec. Gtr. 1

w/trem. bar

TAB

5 5 5 5 7 7 5 0

*Elec. Gtr. 2 played through a harmonizer, adding the interval of a 5th under each note being played.

92

C5 G5 F5

(8va)

TAB

22 21 20 19 20 19 21 19 21 21 20 19 21 5 (5) 3

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*Depress trem. bar, strike note, and gradually release bar. Then shake bar for vibrato.

B5

PM.-----

TAB

8 10 12 8 10 12 9 11 13 9 11 13 10 12 14 10 12 14 10 12 14 10 12 14

PM.-----

TAB

4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2

C5

(P.M.)-----

TAB

10 12 14 10 12 14 11 13 15 11 13 15 12 14 16 12 14 16 13 15 17 14 16 18

(P.M.)-----

TAB

5 5 5 5 5 5 5 5

3 3 3 3 3 3 3 3

D5

8va-----

grad. rit.

TAB

15 17 19 15 17 19 15 17 19 17 19 20 17 19 20 19 20 22 19 20 22 22

grad. rit.

(P.M.)-----

TAB

7 7 7 7 7 7 7 7

5 5 5 5 5 5 5 5

8 8 8 8 8 8 8 8

6 6 6 6 6 6 6 6

8242-

w/harmonizer

Play 4 times, sim.

P.M. throughout

Domination - 11 - 11
25955

2. Two Gtrs. arranged for one. -----
(B5)

7

Cm Gm

P.M. ----- A.H. P.M. -----

TAB

2 1 1 2 2 1 1 2 4 2 3 4/22 1 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

Play 4 times

9

Gb F5 Ab5 Cm F#dim

P.M. ----- A.H. --- P.M. -

1/2 w/trem. bar

TAB

1 2 2 2 2 3 (3) 1 1 1 4 1 1 1 4 1 1 0 1 3 0 2 (0) (2)

Verse:

12

* Cm Gm Gb F Cm Gm

1. There's a place that I keep deep in - side me, it can trig - ger my
2. I'm pro - voked in - to sick con - fron - ta - tions, bru - tal, time af - ter

Elec. Gtr. 2 (clean-tone)

mp

TAB

8 8 7 6 8 8

*Chords implied by bass gtr.

15

Bb5 F5 Cm Gm Gb F

mind. All a - long I knew it has been with me,
time. Bed of nails, suf - fo - ca - tion, life's end - ing,

Elec. Gtr. 1 f

Elec. Gtr. 2 mp

TAB

3 3 3 3 3 3 3 3 8 8 7 6

Cm Gm B \flat 5 F \sharp 5

since I was just a child! _____
 slay in dif - f'rent de - signs! _____

Elec. Gtr. 1
f

8 8 3 3 3 3 4 4 4 4
 1 1 1 1 2 2 2 2

Cm Gm G \flat F

I just sum - mon pow - er with - in my soul,
 One man's mis - er - y is an - oth - er man's mys - ter - y.

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

1 3 3 3 3 1 4 1 3 3 3 3 1 4 1 2 2 2 2 1 3 3 1 1 1 3 3
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

Cm Gm G \flat F

it has giv - en me life be - yond life.
 No one cares _____ to un - der - stand my de - ment - ed needs.

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

1 3 3 3 3 1 4 1 3 3 3 3 1 4 1 2 2 2 2 1 3 3 1 1 1 3 3
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

Cm Gm G \flat F

I take blame for my mur - der - ous prob - lem, my
 Sticks and stones can break all your brit - tle bones,

P.M. - - - - - P.M. - - - - - P.M. - - - - - P.M. - - - - -

1 3 3 3 3 1 4 1 3 3 3 3 1 4 1 2 2 2 2 1 3 3 1 1 1 3 3
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 2 2 2 2 2 2 2 2 2 2 2 2

1.

(G5) (B5)

marks the years of pain and your god - for - sak - en end - ing

(P.M.)-----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 4 4 5 5 4 4 5 5 4 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 3 1 3 2 3 2 3 4 3 2 3 2 3 2

G5 Ab5 Cm Gm

to life!

P.M.----- A.H. P.M.-----

TAB

5 5 4 4 5 1 3 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

3 4 3 2 3 2 3 4 19 3 3 3 3 3 3 3 3 5 6 3 4 5 4 3 6

Gb F5 Ab5 Cm Gm

P.M.----- A.H. P.M.-----

TAB

1 4 1 1 4 1 1 1 3 3 3 3 4 1 3 3 3 3 5 6 3 4 5 4 3 6

2 2 2 2 3 (9) 1 1 3 3 3 3 4 3 3 3 3 5 6 3 4 5 4 3 6

Gb F5 Ab5 Cm F#dim

P.M.----- A.H. P.M.-----

w/trem. bar

TAB

0 1 3 0 (0) (2)

1 2 2 2 2 3 (9) 1 1 1 4 1 1 4 1 1 0 2

Guitar Solo:

Elec. Gtr. 4 (w/dist.)

*Chords are implied by bass gtr.

Message in Blood - 11 - 6
25955

52 Cm A^b G Dm

A.H.-----

TAB

8 10 10 10 10 (10) 10 8 10 10 8 9 11 11 10 10 10 12 10 12 12 12

55 B^b A

8^{va}-----

TAB

9 10 12 10 9 10 9 10 12 10 9 10 10 11 13 11 10 11 10 12 13 12 10 12

56 Dm (8^{va})

10

TAB

12 13 15 13 12 13 13 15 17 15 13 16 10 17 15 10 15 18 17 15 18 15 10 20

57 B^b A Em

8^{va}----- 15^{ma}-----

TAB

20 20 19 18 17 18 17 20 17 20 22 0 2 0 2 4 2 0 3/5 0

59 C B Em

P.M.-----

TAB

3 0 3 0 2 (2) 0 2 12 11 10 12 11 10 14 13 12 14 13 12 14 14 12 11 13 13 11 10

61

C B

(P.M.)-----

TAB

14 14 12 11 15 15 13 12 16 16 14 13 17 17 15 14 18 18 16 15 19 19 17 16

62

G5 N.C.

8va (Drum fill) Elec. Gtr. 1

hold bend hold bend

TAB

18 18 18 20 20 18 (18) 21 21 18 15

Elec. Gtr. 3

Elec. Gtr. 4

TAB

3 2 1 3 4 4 6

5 4 3 5 6 6

Interlude:

66

G5 Elec. Gtr. 1

w/slight P.M. throughout

TAB

5 5 3 1 5 3 6 5 3 3 3 1 5 3 4 5 5 3 1 5 3 6 5 3 3 3 1 5 1 3 4

68

TAB

5 5 3 1 5 3 6 5 3 3 3 1 5 3 4 5 5 3 1 5 3 6 5 3 3 3 1 5 1 5 6

70 A5

TAB

72 G5

TAB

74 N.C.

TAB

75

P.M. -----

TAB

Chorus:

76 (G5) (B5)

It's a mes-sage in blood,--

P.M. -----

TAB

78 (G5) (B5)

it's your— cryp - tic warn - ing.

(P.M.)-----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 4 4 5 5 4 4 5 4 / 18

3 3 1 3 3 1 3 3 1 3 3 1 3 3 3 1 3 2 3 2 3 4 3 2 3 4

80 (G5) (B5)

With-in the mes-sage in blood,—

P.M.-----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 4 4 5 5 4 4 5 5 4 5 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 3 1 3 2 3 2 3 4 3 2 3 4 3 2 3 1

82 (G5) (B5)

marks the years of pain— and your god - for - sak - en end - ing—

(P.M.)-----

TAB

5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 4 4 5 5 4 4 5 5 4 4

3 3 1 3 3 1 3 3 1 3 3 1 3 3 3 1 3 2 3 2 3 4 3 2 3 2 3 4 3 2 3

84 G5 A \flat 5 F5

— to — life! —

P.M.-----

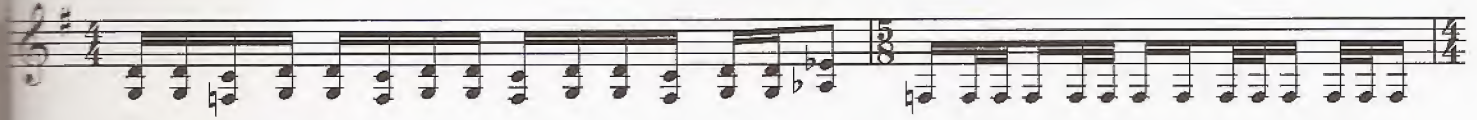
TAB

5 5 4 4 5

3 4 3 2 3 4 1 1 1 1 1 1 1 1 1 1 1 1

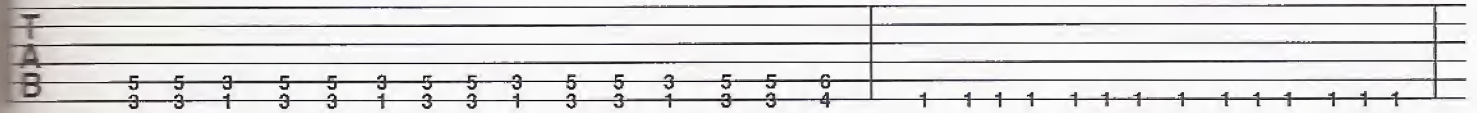
N.C.
(G5)

Mes-sage in blood, mes-sage in blood.



P.M.-----

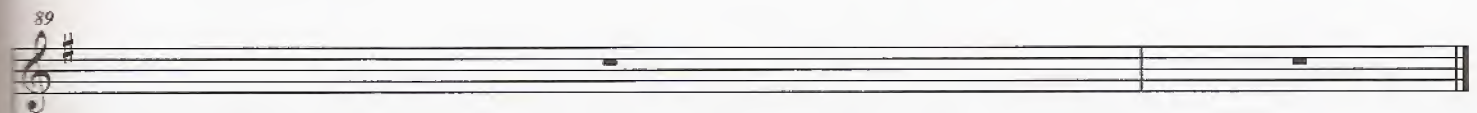
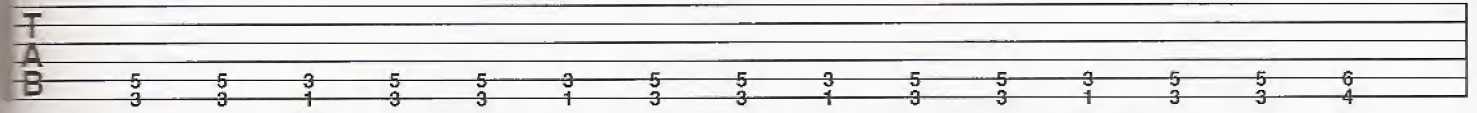
P.M.-----



Mes - sage in blood, mes - sage in blood.



P.M.-----



P.M.-----



HERESY

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 168 (drums play dbl.-time feel)

Intro:

Elec. Gtr. 1 (w/dist.)

N.C.

f
harm.-----

TAB

5 | 5 4 4 4 4 4 3 3 3 | 3 3 2.75 2.75 2.75 2.25 2.25 2.25 2 5

1.

2.

E5

3

(harm.)-----

TAB

5 4 4 4 4 4 3 3 3 | 3 3 2.75 2.75 2.75 2.75 2.25 2.25 2.25 2.25 2 5 | 3 3 2.75 2.75 2.75 2.75 2.25 2.25 2.25 2.25 2 5

Elec. Gtr. 2 (w/dist.)

TAB

Rhy. Fig. 1
Elec. Gtr. 2

end Rhy. Fig. 1

6

P.M.----- P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

TAB

0 2 2 0 0 2 2 0 | 2 0 0 3 3 0 5 5 0 3 0 | 0 2 2 0 0 0 2 2 0 | 2 0 0 0 3 3 0 0 5 5 0 0 3 0

10

P.M.----- P.M.----- P.M.----- P.M.----- P.M.-----

TAB

0 2 2 0 0 0 2 2 0 | 2 0 0 3 3 0 5 5 0 3 0 | 0 2 2 0 0 0 2 2 0 | 2 0 0 0 3 3 0 0 5 5 0 0 3 0

(Drums end dbl.-time feel)

Verses 1 & 3:

28 E5 F5 F#5

na - ture is a vi - o - lent breed._____
 lief is strong - er than your ad - vice._____

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 2 3 4
 0 0 0 0 0 0 0 0 0 0 0 1 2

30 E5 G5 G#5

Who cares____ if there's no to - mor - row when I
 Peo - ple____ they go to war____ be - cause re -

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 2 5 6
 0 0 0 0 0 0 0 0 0 0 0 3 4

32 E5 Eb5 Bb5 Eb5

die, my fu - ture's laid out for me.____ Can't you see?
 lig - ion gives them rea - son to fight.____ Sac - ri - fice._____ 3

P.M. - - - - -

TAB

2 2 2 2 2 2 2 2 2 2 8 8 8
 0 0 0 0 0 0 0 0 0 0 6 6 6

Pre-chorus 1 & 3:

34 E5 C#5 G#5 C#5 E5

1. Rise_____

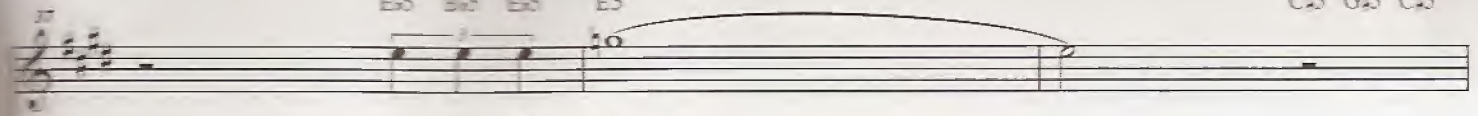
P.M. - - P.M. - - P.M. - - P.M. - - P.M. - - P.M. - -

TAB

0 0 8 (8) 0 0 8 (8) 0 0 8 (8) 6 4 6 4 0 0 8 (8) 0 0 8 (8)

E5 B5 E5 E5

C5 G5 C5

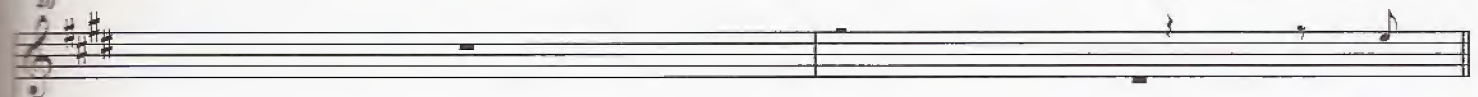


a - bove the lies. _____
 2. Sac - ri - fice. _____



E5

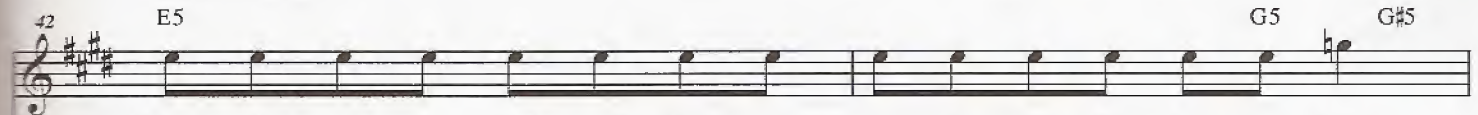
Ab5 A5 Bb5



4. A



Verses 2 & 4:



2. Mor - als on a back - wards glove, a sin to you. For me it's hope;
 group that ca - ters no ones fees or syn - thet - ic de - i - ties



E5

F5 F#5



it's my life and pro - vi - sion.
 is where I be - long. _____



46 E5 G5 G#5

Black or white, some pay to pray. You ques - tion why they act this way.
My stand is the hu - man race with - out a la - bel or a face,

P.M.

TAB

2 2 2 2 2 2 2 2 2 2 2 2 2 5 6
0 0 0 0 0 0 0 0 0 0 0 0 0 3 4

48 N.C. A5 C5

It's their f*** - ing de - ci - sion.
so they can lick my sack._____ }

TAB

3 2 3 4 2 5
2 0 3

Pre-chorus 2 & 4:

50 C#5 G#5 A5 F5 F#5 Bb5 B5 C5 C#5 G#5 A5 Ab5 Gb5

No more judge - ment day;_____ on - ly tran -

TAB

6 6 6 6 7 7 7 3 4 4 4 5 6 6 6 6 7 7 6
4 4 4 4 4 5 5 1 2 2 2 3 4 4 4 4 5 5 4
4 5 5 1 2 2 2 3 4 4 4 4 4 4 4 5 5 4 2

53 E5 C5 C#5 G#5 A5 F5

quil - i - ty._____ Peace signs, pro -

TAB

0 2 0 2 0 2 0 5 6 6 6 6 7 7 7 0
0 0 0 0 0 0 0 3 4 4 4 4 5 5 5 1

55 F#5 Bb5 B5 C5 C#5 G#5 A5 F#5

- test lines. mean noth - ing to me.

TAB

4 4 4 3 4 4 4 5 6 6 6 6 7 4 0

2 2 2 1 2 2 2 3 4 4 4 4 5 5 2 0

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

57 E5

Hon - es - ty, born in

61 1.

me. Her - e - sy!

65 Elec. Gtr. 2 B5 Bb5 Ab5 Bb5 B5 Bb5 Ab5 Bb5

TAB

0 9 8 6 8 9 8 6 0 8 6

0 7 0 6 0 4 6 7 0 6 0 4 6

67 B5 Bb5 Ab5 Bb5 B5 Bb5 F#5 G5

TAB

0 0 9 8 6 8 9 8 4 5

0 7 0 6 0 4 6 7 6 2 3

70 2.

Her - e - sy!

Band tacet

Faster ♩ = 204 (w/half-time feel)*Instrumental:*

E5 G5 E5 F#5 E5

G5 E5 F#5

Rhy. Fig. 2**Elec. Gtr. 2**

75

P.M. -----

TAB: 2 2 2 5 2 2 4 | 2 | 2 2 2 5 2 2 4 | 2

B: 0 0 0 3 0 0 2 | 0 | 0 0 0 3 0 0 2

78

C5 E5 G5 E5 F#5 E5

P.M. -----

TAB: 5 | 2 2 2 5 2 2 4 | 2 |

B: 3 | 0 0 0 3 0 0 2 | 0

81

A5 C5 A5 B5 Bb5 A5 G5 F5 Bb5 A5 G5 F5

end Rhy. Fig. 2

P.M. -----

TAB: 2 2 2 5 2 2 4 | 3 2 | 3 2 | 3 2 | 5 5 3 | 3 2 | 5 5 3 |

B: 0 0 0 3 0 0 2 | 1 0 | 1 0 | 1 0 | 3 3 1 | 1 0 | 3 3 1

*Guitar Solo:***w/Rhy. Fig. 2 (Elec. Gtr. 2) 2 times**

E5 G5 E5 F#5 E5

G5 E5 F#5 C5

Elec. Gtr. 3 (w/dist.)

84

*8va

f

Harm. w/bar

A.H.

TAB: 5 | (5) | 2 3 4 3 2 5 | 4

B: | | |

*Strike harmonic, pull up on bar and depress, then shake bar for vibrato.

E5 G5 E5 F#5 E5

A5 C5 A5 B5 Bb5 A5 G5 F5

Elec. Gtr. 38va

88

TAB: 22 19 17 19 19 17 15 | 15 15 17 17 15 13 | 17 17 | 17 18 17 | 18 15

B: 19 20 20 19 17 | 17 16 17 17 16 14 | 17 17 | 17 16 17 | 16 15

Elec. Gtr. 4

Heresy - 10 - 7
25455

109 G5 E5 F#5 E5 G5 E5 F#5 E5 G5 E5 F#5

T
A
B

2 5 2 2 4 4 4 4 4 2 2 5 2 2 4 2 2 5 2 2 4 4 4 4

0 3 0 0 2 2 2 2 2 2 0 0 0 0 2 0 0 3 0 0 2 2 2 2

112 E5 G5 E5 F#5 E5 G5 E5 F#5 C5 B5 A5 F#5 E5 C5 B5

T
A
B

4 2 2 5 2 2 4 2 2 5 2 2 4 4 4 4 5 4 2 4 2 5 4

2 0 0 3 0 0 2 0 0 3 0 0 2 2 2 2 3 2 0 2 0 3 2

1.2.3.

115 A5 F#5 E5 C5 B5 A5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5

T
A
B

2 4 2 5 4 2 5 4 2 5 4 2 2 5 4 2 0 4 2 5 4 2 4

0 2 0 3 2 0 3 2 0 2 0 3 2 0 2 0 0 2 0 3 2 0 2

4.

118 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 E5 C5 B5 A5 F#5 G5

T
A
B

5 4 2 4 2 5 4 2 2 4 2 5 4 2 4 5

3 2 0 2 0 3 2 0 2 0 3 2 0 4 2 3

Slower ♩ = 168 (drums play dbl.-time feel)

Chorus:

w/Rhy. Fig. 1 (Elec. Gtr. 2) 2 times

121 E5

T
A
B

5 4 2 4 2 5 4 2 2 4 2 5 4 2 4 5

3 2 0 2 0 3 2 0 2 0 3 2 0 4 2 3

Hon - es - ty, born in

125

T
A
B

5 4 2 4 2 5 4 2 2 4 2 5 4 2 4 5

3 2 0 2 0 3 2 0 2 0 3 2 0 4 2 3

me. Her - e - sy!

129

Elec. Gtr. 2

P.M. ----- P.M. ----- P.M. -----

TAB

2	4	4	2	2	2	4	4	2	2	2	4	4	2	5	5	2	4	4	2
0	2	2	0	0	0	2	2	0	0	0	2	2	0	3	3	0	2	2	0

131

F#5 G5

G#5

Ow!

TAB

4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6	6	6	6	6	6	6
2	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4

133

E5

G5 E5

P.M. ----- P.M. ----- P.M. ----- P.M. -----

TAB

2	2	4	4	2	2	2	4	4	2	2	2	4	4	2	5	2	4	4	2
0	0	2	2	0	0	0	2	2	0	0	0	2	2	0	3	0	2	2	0

135

F#5 G5

G#5

TAB

4	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	5	6	6	6	6	6	6	6
2	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	4	4	4	4	4	4	4

137

C#5 G#5 C#5 Eb5 Bb5 Eb5 E5

P.M. -----

TAB

6	6	6	8	8	8	2
4	4	4	6	6	6	0

MEDICINE MAN

All gtrs. in Drop D tuning: ⑥ = D

Moderately ♩ = 96

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Drums & bass
(fade in)

Intro:

6

D5 E5 F5 D5 E5 F5

Elec. Gtr. 1 (w/dist.)

f P.M. -----

P.M. -----

TAB

0 0 0 0 0 0 0 2 3 x x x x x x 0 0 0 0 0 0 0 2 3 x x x x x x

D5

Riff A

9

TAB

0 2 3 2 3 0 2 3 2 3 0 2 3 2 3 0 2 3 2 3

11

E5 F5 E5 F5

P.M. -----

P.M. -----

TAB

0 0 0 0 0 0 0 2 3 x x x x x x 0 0 0 0 0 0 0 2 3 x x x x x x

13

E5 F5 D5 E5 F5 F#5 G5 Elec. Gtr. 2

P.M. -----

P.M. -----

TAB

0 0 0 0 0 0 0 2 3 x x x x x x 0 0 0 0 0 0 0 2 3 4 5 4 5 6 7

N.C.

D5

15

Elec. Gtr. 1

TAB

3 4 4 6 4 3 4 0 3 5 3 2 3 2 3 2 5 4 5 6 4 5 0 2 3 2 3 0 2 3 2 3

17

C5 Bb5 A5 E5 F5

TAB

0 2 3 2 3 3 0 2 3 2 3 3

7 5 3 2 2 3

Verse:

19 D(b5,β) D5

1. Man - y dis - tant miles a - way, — past the shores of ev - er dark, —
2. Once proud and fear - less men, — with de - sire in their eyes. —

Rhy. Fig. 1

Elec. Gtr. 3 (clean-tone)

mp

TAB

3 3
0 2

w/Rhy. Fig. 1 (Elec. Gtr. 3) 3 times

21 D(b5,β) D5

there stays a mag - ic man — who bears an e - vil mark. —
Lost strong and fruit - ful lives — to self - in - dul - gent ties. —

23 D(b5,β) D5

He helps all — con - cerned, — those who come a - gain — re - turn. —
Their souls were dipped in ven - om then put in - to — a box. —

25 D(b5,β) D5

In - ject - ing lies while fires burn — the dev - il's heart — with an - gel's words! —
Then placed up - on a crowd - ed — shelf where count - less souls — now rot! —

27

Elec. Gtr. 1

TAB

x x x 2 3 3 2 3

w/Riff A (Elec. Gtr. 1) 2 times

27

w/Rhy. Fig. 1 (Elec. Gtr. 3) 2 times

31 D(b5,7) D5

Have you won-dered what heav - en's like? He can show you in just one night.
Have you won-dered what hell is like? He can take you there.

D(b5,7)

D5

33

O - ver-whelm-ing with eu - phor - ic lift, to lure you in to steal your gift!
Just one taste and you'll be back, and by the high you'll swear!

Elec. Gtr. 1

TAB

Pre-chorus:

35

In - tox - i - ca - tion, seep-ing down to the bone.

TAB

37

and there's no ques - tion to where you have to go!

TAB

39 C5 B \flat 5 A5 E5 F5 D5 E5 F5

Un - der - stand,

Rhy. Fig. 2

P.M. -----

TAB

7 5 3 2 2 3 0 0 0 0 0 0 0 2 3 x x x x x x x

41 D5 E5 F5 D5 E5 F5

just take his hand, he's the med-i-cine

P.M. ----- P.M. -----

TAB

0 0 0 0 0 0 0 2 3 x x x x x x x 0 0 0 0 0 0 0 2 3 x x x x x x x

43 D5 E5 F5 F \sharp 5 G5 D5 E5 F5

man. Un - der - stand,

P.M. ----- P.M. -----

TAB

0 0 0 0 0 0 0 2 3 4 5 0 0 0 0 0 0 0 2 3 x x x x x x x

45 D5 E5 F5 D5 E5 F5

just take his hand, he's the med-i-cine

P.M. ----- P.M. -----

TAB

0 0 0 0 0 0 0 2 3 x x x x x x x 0 0 0 0 0 0 0 2 3 x x x x x x x

1. D5 E5 F5 F#5 G5 N.C.

47

man. _____

end Rhy. Fig. 2 Elec. Gtr. 2

P.M. -----

Elec. Gtr. 1

TAB

0 0 0 0 0 0 0 2 3 4 5

5 7 4 6 4 3 4 5 3 5 3 2 3 2 3 2 5 4 5

2. D5 E5 F5 F#5 G5 D5 F5 F#5 G5 Ab5

49

man. _____ Oh! _____

Elec. Gtr. 2

P.M. -----

TAB

0 0 0 0 0 0 0 2 3 4 5

0 0 0 0 0 0 0 2 3 4 5

18 (18) 6

Elec. Gtr. 4 (w/dist.)

f

TAB

3 2 0 0 0 3 4 5 6

0 0 0 0 0 0 0 3 4 5 6

Guitar Solo:

51 Ab5

A.H. -----

TAB

6 3 6 4 7 6 7 6 5 6 9 8 7 6 8

6 3 6 4 7 6 7 6 5 6 9 8 7 6 8

TAB

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

53

(A.H.)-

1 1/2 1 1/2 1 1/2 1 1/2

8 (8) 8 (8) 8 (8) 8 (8) 0 (8) 7 7 6 13

TAB

TAB

6 5 3 0

55

10 14 13 10 12 13 10 12 (12) 10 10 15 12 10 11 10 12 10 12 11 10 9 (9) 10 9

TAB

TAB

57

F5 F#5 G5 A#5

10/12 13 12 13 11/12 15 18 17 15 18 17 15 18 17 15 10 17 18 15 15

TAB

6

TAB

3 4 5 6

59

TAB

6 3 6 4 7 6 7 6 5 6 9 8 7 6 6 13

61

G5 F5 D5

*15^{ma} - -

harm.
w/trem. bar

TAB

13 9 9 11 11 5 2.25 13 10 14 13 10 12 13 10 12 (12) 10 10

6 5 3 0 6 5 3 0

*Hit harmonic and gradually depress trem. bar to slack.

64

8^{va}

TAB

12 13 12 10 13 10 13 14 13 11 14 11 12 13 12 10 13 10 11 12 11 9 12 9

[illegible]

(8va)-----, F5 F#5 G5 Ab5 Bb5



66 67 68

TAB

20 14 17 14 15 | 3 6 4 7 7 6 4 6 4 6 2 (2) | 8

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and includes a guitar tablature (TAB) section. The key signature is D major (two sharps). The guitar part features a complex melodic line with many accidentals and a steady rhythm. The TAB section shows the fret numbers for the guitar, with some measures containing multiple notes (e.g., 3 4 5 6). The score is divided into measures by vertical bar lines.

*Shake trem. bar vigorously.

Chorus:

w/Rhy. Fig. 2 (Elec. Gtr. 1)

71 D5 E5 F5 D5 E5 F5

Un - der - stand, just take his hand,

73 D5 E5 F5 D5 E5 F5 F#5 G5

he's the med - i - cine man.

75 D5 E5 F5 D5 E5 F5

Un - der - stand, just take

77 D5 E5 F5 D5 E5 F5 F#5 G5

his hand, he's the med - i - cine man.

Elec. Gtr. 2

Elec. Gtr. 1

TAB

4 6 5 7

79 F5 F#5 G5 Ab5

Elec. Gtr. 2

P.M. w/harmonizer

TAB

3 4 4 6 4 3 4 5 3 3 5 2 3 5 2 4 4 6

5 7 5 3 5 7 4 5 6 4 5

Elec. Gtr. 4

TAB

3 4 5 6

Only

80

A.H. --

1 1/2

T
A
B

6 3 6 4 7 6 7 6 5 6 9 8 7 6 8

82

(A.H.)-----

1 1/2 1 1/2

15 15 14 14 13 13 12 12 11

8 8 12 12 11 11 10 10 9 9 8 1.6

harm.

[illegible]

*Hit harmonic and then slowly depress trem. bar to slack.

84

w/trem. bar

**T
A
B**

Musical score for "The Wind" by The Beatles. The score is in G major (one sharp) and 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The bass line includes a "P.M." (Pedal Point) section marked with a dashed line. Below the staff is a guitar tablature (TAB) section with fret numbers 0 through 9.

The musical score for "The Wind" by The Beatles is presented in two systems. The key signature is G major (one sharp) and the time signature is 4/4. The guitar part (top staff) features a treble clef and a bass part (bottom staff) features a bass clef. The guitar part includes a "P.M." (Pedal Point) section. The bass part includes a "TAB" (Tape) section. The score is divided into two systems, each with a repeat sign.

89 *8va*

TAB

5 6 7 8 9 10 11 13 14

91 (8va)----- G5 F5 D5 D7(9)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a guitar part with a treble clef and a bass part with a bass clef. The guitar part includes a "P.M." (Palm Mute) instruction. The bass part includes a "TAB" (Tape) instruction. The score is divided into two systems, each with a repeat sign at the end.

[illegible]

Fade out
G5 F5 D5

PRIMAL CONCRETE SLEDGE

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

All gtrs. in Drop D tuning: ⑥ = D

Moderately fast ♩ = 132

Intro:

N.C.

Elec. Gtr. 1 (w/dist.)

f
w/trem. bar

pick slide

T
A
B

0 12 15

*Begin pick slide at fret 12.

N.C.
(D5)

f w/slight P.M. throughout

T
A
B

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

T
A
B

0 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15

D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5

T
A
B

0 5 6 3 4 1 0 7 6 3 4 1

11 D5 G5 A5 F5 F5 Eb5 D5 A5 A5 Eb5

T
A
B

13 N.C. (D5)

T
A
B

Whoa!

Rhy. Fig. 1

T
A
B

15

T
A
B

end Rhy. Fig. 1

T
A
B

Verse:

N.C.
(D5)

17

T
A
B

1. There's a dou - ble stan - dard for the way we live, if there's
(2.) man of a thou - sand re - tire - ments, will

18

noth - ing to have, — well, then there's noth - ing to give. — I'll
al - ways be the one to tell you when to quit. — I

T
A
B

19

break a sweat — and I don't re - gret, — what you'd
won't take stock — in a with - ered man, — I'm

T
A
B

20

kill to see — brings out the God in me. —
reach - ing in - to you, I'll make you un - der - stand. — }

T
A
B

Chorus:

21 D5 G5 A♭5 F5 F♯5 E♭5 D5 A5 A♭5 F5 F♯5 E♭5 D5 G5 A♭5 F5 F♯5 E♭5

Come and be with me. Live my twist - ed dream. Pro de - vot - ed pledge.

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

24 D5 A5 A♭5 G5 F♯5 1. F5 E5 E♭5

Jun - gle pri - mal con - crete sledge.

TAB

0 7 6 5 4 3 2 1

w/Rhy. Fig. 1 (Elec. Gtr. 1)

N.C.
(D5)

26

Whoa!

28

2. The

[2.]

Interlude:

30 F5 E5 Eb5 D5

con - crete sledge.

P.M. ----- P.M. -----

TAB

3 2 1 4 5 4 4 4 5 4 4 5 6 5 6 5 5 4 5 4 4 0 0 0 0 0 0 0 0 0 0 0 0

33

P.M. -----

TAB

4 5 4 8 4 4 5 4 6 4 5 6 5 8 5 6 5 8 5 6 5 8 5 6 5 9 6 8 6 5

35

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

TAB

5 0 0 5 6 0 0 5 0 0 5 0 5 4 0 5 0 0

37 Eb5 F5 Eb5 F5 Eb5 F5 Eb5

P.M. P.M. P.M. ---

TAB

5 0 0 5 6 0 0 5 0 0 0 0 1 3 1 1 3 1 1 3 1

39 D5

P.M. P.M. P.M. --- P.M. P.M. P.M. ---

TAB

5 0 0 5 6 0 0 5 0 0 0 5 0 5 4 0 5 0 0 0

[illegible]

Elec. Gtr. 2 (w/dist.)

43

f

11 10 8 10 8 6 10 8 6 8 6 10 8 7 10 8 7 6 7 6 8 7 6 6 7 6 6 7 5 7 5 8 7 5 5 6 7 5 4 7 5 4 5 4 5 4 6 6 6 5

Elec. Gtr. 1

0
0
0

Elec. Gtr. 2 tacet

45 Eb5 F5 F#5 Ab5 A5 F#5 Ab5 G5 F5 Eb5

TAB 5 (5)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble clef and a key signature of one sharp. The melody is written in a single staff. Below the staff, there is a guitar tablature section labeled "TAB" with fret numbers and bar lines corresponding to the melody. The tablature includes a "T" for the treble clef and a "B" for the bass clef. The melody is in G major and 4/4 time, with a tempo marking of "P.M." (Piano Moderato). The score is for a guitar solo.

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

N.C.
(D5)

47 (D5)

Whoa!

Chorus:

51 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come_ and be with_ me. Live_ my twist - ed_ dream. Pro_ de - vot - ed_ pledge.

Elec. Gtr. 1

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

54 D5 A5 Ab5 G5 F#5 F5 Eb5

Jun - gle pri - mal_ con - crete...

TAB

0 7 6 5 4 3 1

56 D5 G5 Ab5 F5 F#5 Eb5 D5 A5 Ab5 F5 F#5 Eb5 D5 G5 Ab5 F5 F#5 Eb5

Come_ and be with_ me. Live_ my twist - ed_ dream. Pro_ de - vot - ed_ pledge.

TAB

0 5 6 3 4 1 0 7 6 3 4 1 0 5 6 3 4 1

59 D5 A5 Ab5 G5 F#5 F5 E5 Eb5

Jun - gle pri - mal_ con - crete sledge.

TAB

0 7 6 5 4 3 2 1

SHATTERED

Words and Music by

VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Fast ♩ = 204

Intro:

Play 4 times

C#5

Elec. Gtr. 1 (w/dist.)

E5 D5 E5

f

P.M.

D5/A

E5

P.M.

Play 4 times

P.M.

Verse:

C#5

1. It's storm - ing bro - ken glass,____ corp - ses left____ in
2. Life crush - ing tur - bu - lence,____ this wrath can't be____ de

P.M.

19

breaks the earth for miles.
stand - ing where they died.

(P.M.)

TAB

6 6 7 6 4 4 4 4 4 4 4 4 2 2 0

22 D(9)/A C#5

Noth - ing can stop it, the day has come,
Ech - oes haunt - ing, a hol - low plan - et,

hold - - - - -
P.M. - - - - -

TAB

0	0	6	6	7	6	6	7
2	2	6	6	7	6	6	7
0	0	4	4	4	4	4	4
0	0						

25

from be - low it's cat - a - stroph - ic.
lac - er - a - tions, dis - sect - ed na - tion.

(P.M.)

TAB

6 6 7 6 6 7 4 4 4 4 4 4

D9VA

B5

28

hold -----

TAB

9 0 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 0 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

Pre-chorus:

31

G#5 B5 C#5 D5

Freez - ing,

Rhy. Fig. 1

P.M. -----

TAB

4 5 6 4 6 6 7 6 6 6 4 6 2 3 4 2 6 7 5

34

C#5 B5 G#5

there's no heal - ing, { fam - 'lies are } dy -

{ ev - 'ry-one's }

P.M. -----

TAB

6 4 4 6 4 5 6 4 6 6 6 7 6 6 6 4 6

4 2 4 4 6 6 6 6 6 6 6 6 6 6 6 6 6

Chorus:

37

B5 C#5 D5 C#5 B5 G#5 F#5

- ing. This world is shat - tered.

end Rhy. Fig. 1 Rhy. Fig. 2

P.M. -----

TAB

2 3 4 4 6 7 6 4 4 6 2 3 4 2 4 4 5

2 3 4 2 4 5 4 2 6 4 2 4 4 4 4 4 5

40

A5 B5 C5 B5 A5 F#5

All shat - tered.

end Rhy. Fig. 2

(P.M.)----- P.M.-----

TAB

4 4 4 2 4 0 1 2 0 2 5 4 2 0 4 2 3 4 2 4 4 5

44

1. 2. C5

(P.M.)-----

w/trem. bar

TAB

4 4 4 2 4 0 2 2 0 4 (4) (2) 4 5

Interlude:

49

B5 A5 F#5 C5

TAB

5 4 3 2 0 4 (4) (2) 5

54

B5 A5 F#5 C5 B5 A5 F#5

TAB

5 4 3 2 0 4 (4) (2) 5 5 5 4 3 2

59 C5

TAB

(4)
(2)

5 3

2 3 2 0

Guitar Solo:

63 N.C. Elec. Gtr. 2 (w/dist.) C#5

TAB

11

9 12 9 11

9 12 9 11

9 12 9 11

Elec. Gtr. 1

TAB

2 2 3 3 4 4

4 5 5 5 6 6

11 9 9 9 9 9

13 9 9 9 9 9

P.M. -----

P.M. -----

67

TAB

12 9 12 9 12 9

12 9 12 9 12 9

12 9 12 9 12 9

12 9 12 9 12 9

TAB

14 9 13 9 13 9

11 9 13 9 13 9

11 9 13 9 13 9

11 9 13 9 13 9

P.M. -----

70

B5 C5 C#5

TAB

12 11 9 9 14 (14) 12 11 9 9 9 12 11 9 12 9 12 11 9 11 9 11 9 9 9 (9)

[illegible][illegible]

Musical score for "The Wind" by The Beatles. The score is in 4/4 time and features a key signature of one sharp (F#). The guitar part is written on a single staff with a treble clef. The bass part is written on a single staff with a bass clef. The score includes a guitar solo in the first system, followed by a chorus in the second system. The guitar solo is marked with a 'V' and a 'P.M.' (Palm Mute) instruction. The chorus is marked with a 'V' and a 'P.M.' instruction. The score ends with a double bar line.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a guitar tablature section. The guitar part is in E major, 12/8 time, and features a melodic line with a key signature of one sharp (F#) and a tempo of 120. The tablature section shows fret numbers for the guitar part.

79

TAB

14 13 11 14 13 14 19 18 16 19 18 19 10 (10) 9 9 11 9

TAB

16 15 15 15 13 16 15 14 11 9 9 9 9 9 9 12 9

82

TAB

11 11 9 9 12 9 12 (12) (12) 9 10 12 12 9 11 9 14 14 12

TAB

12 9 9 9 9 9 14 14 12 12 11 11 12 12 11 11 11 9 9 9 9 9 9 12 9

86

TAB

11 12 11 13 16 16 12 14 14 11 (11)

TAB

12 9 9 9 9 9 14 14 12 12 11 11 11 10 9 9 7

*Depress trem. bar, hit note, release bar to normal position and then depress bar to slack.

[illegible]

w/Rhy. Fig. 1 (*Elec. Gtr. 1*)

101

B5 C#5 D5 C#5 B5 G#5

- ing, ev - 'ry-one's dy - ing. This world is shat -

w/Rhy. Fig. 2 (Elec. Gtr. 1) 4 times

109

shat - tered. All

113

shat - tered. _____ All

A5 B5 C5 B5 A5 F#5

117

shat - tered. _____

A5 B5 C5 B5 A5 F#5

Outro:

N.C.

Elec. Gtr. 1

121

P.M. -----

TAB

5 6 7 5 7 7 4 5 6 4 6 6 2 3 4 2 4 4

124

(P.M.) -----

TAB

1 2 3 1 3 3 3 4 3 3 3 1 3

freely

F#5

Elec. Gtr. 2

8va

126

TAB

17 (17) 14 16 14 17 14 17 16 14 17 16 14 16 14 17 14 17 16 17 16 14

Elec. Gtr. 1

TAB

4 4 2

128 (8va)-----

T
A
B

T
A
B

129 (8va)-----

T
A
B

T
A
B

130 (8va)-----

T
A
B

T
A
B

131 ^{8va}

6 7

T
A
B

17 17 14 17 16 14 14 17 16 14 16 (16) (16)

T
A
B

132 ^{8va}

15 13 14 16 13 14 16 14 16 17 14 16 17 16 17 14 16 17 19 17 19 16 17 19

T
A
B

w/trem. bar

T
A
B

(4)

134 ^{8va}

21 17 22

T
A
B

4 4 2 4 4 2

T
A
B

PSYCHO HOLIDAY

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 102 (♩ = $\overline{\text{♩}}^3 \overline{\text{♩}}$)

N.C.
Drums

F5
Elec. Gtr. 1 (w/dist.)

f
P.M.

T
A
B

[illegible]

2.
G5 Ab5 D5 Ab5 D5

8 15^{ma} ~~~~~

harm.
w/trem. bar

* ~~~~~

TAB 2.25

15 ~~~~~

6 4 6 5 4 5 7 4 6 5 4 5 7 4 6 4 6 5 4 5 7 4 6 4 6 5 4 5 7 4

*Harmonic is played a little above the 2nd fret on the 3rd string.
Vibrato is made w/trem. bar.

11 Ab5 D5 Ab5 D5

P.H. P.H. P.H. P.H.

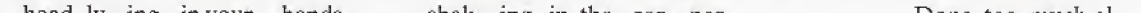
TAB

6 4 6 5 4 5 7 4 6 5 4 5 7 4 7 7 6 4 6 5 4 5 7 4 6 5 4 5 7 4 7 7

§ Verse:

[illegible]

15 *Elec. Gtr. 1 cont. simile*



head ly - ing in your hands_ shak - ing in the cor - ner. Done too much al - co - hol, _

18
got - ta get a - way from it all, 'cause it feels my blood is freez - ing.

21 A♭5 D5 E5

My self in - san - i - ty has

Elec. Gtr. 1

P.H. P.H.

TAB

6 4 6 5 4 5 7 4 6 5 4 5 7 4 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

[illegible]

25 $A\flat 5$ $D5$ $A\flat 5$ $D5$

has tak - en its con - trol.

P.H. P.H. P.H. P.H.

TAB

27 $A\flat 5$ $E7$

P.H. P.M. -- P.M. --

TAB

Chorus:

29 $B\flat/G$ A/G $A\flat/G$

Now I'm far from home, spend - ing time a - lone, it's time to set my de - mons free.

2nd time (you're) 2nd time (your)

w/wah

TAB

32 $G5$ $B\flat/G$ A/G

— yeah! Been put through the test, my mind laid to rest,

2nd time (your)

TAB

To Coda ♪ 1.

|| 2.

35 A♭/G G5 G5

I'm on a psy-cho hol-i-day. — Huh!

2nd time (you're)

15^{ma} harm. w/trem. bar

TAB 1 1 2.25 5 3 5 4 3 6 3

Guitar Solo:

E5

Elec. Gtr. 2 (w/dist.)

38 f

TAB 0 0 0 3 0 0 0 2 0 0 0 3 5 (5)

40 grad. bend

TAB 12 13 12 12 15 12 13 12 12 14 1/2 12 13 12 12 15 2 15 14

42 8va G5

TAB 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18 15 17 18

43 (8va)

TAB 15 17 18 17 18 17 15 17 15 18 15 17 18 17 15 17 15 18 15 18

(8va)

44

TAB

(8va)

45

TAB

E5

46

TAB

(8va)

48

TAB

(8va)

49

TAB

G5

(8va)

50

TAB

51 *8va*

TAB 15 17 18 17 18 15 18 15 17 10 15 17 16 15 16 15

w/trem. bar

52 *8va*

TAB 18 18 15 15 15 15 15 15 15

w/trem. bar

*Bend note and then gradually depress trem. bar in 1/2 step increments.

54 A5 *8va*

TAB 20 17 20 20 17 19 20 17 19 20 17 18 19 17

D.S. § al Coda

56 B5

TAB 17 22

15^{ma}

3. I'm

⊕ Coda

58 G5 Bb/G A/G

TAB 3 3 2

harm. w/trem. bar

w/trem. bar

Now I'm far from home, spend - ing time a - lone,

*Depress trem. bar, hit harmonic, then gradually release bar to normal position.

64 A/G Ab/G G5

my mind laid to rest, I'm on a psy-cho hol-i-day.

(w/trem. bar) harm. w/bar

TAB 2 1 5

[illegible]

69 Ab5 G5

it's time to set my de - mons free.

THE SLEEP

Words and Music by
VINCENT PAUL ABBOTT, DARRELL LANCE ABBOTT,
REX ROBERT BROWN and PHILIP HANSEN ANSELMO

Moderately ♩ = 80

Intro:

N.C.

Am

Fmaj7

F7/A

Cymbal swell

Rhy. Fig. 1
Acous. Gtr.

mf hold throughout

First system of guitar tablature (T, A, B strings) for measures 1-3.

Second system of guitar tablature (T, A, B strings) for measures 4-6. Chords: Am, Fmaj7, F7/A, Am, Em7/A.

Third system of guitar tablature (T, A, B strings) for measures 7-9. Chords: Am, Fdim7, Am, Em7/A, Am.

Fourth system of guitar tablature (T, A, B strings) for measures 10-12. Chords: Fdim7, A5, N.C., C, B. Includes instruction: "Acous. Gtr. tacet" and "Elec. Gtr. 1 (w/dist.)".

Fifth system of guitar tablature (T, A, B strings) for measures 13-15. Chords: C, F#m, C, B, C, F#m.

S Verse:

16 C B C F#m

1. Un - der - stand - ing what has hap - pened be - fore us.
2. Un - sure and scared we are plan - ning our re - prise.

T
A
B

2 3 2 3 2 3 2 1 1 2 2 1 2 0 0 0 0 2 0

18 C B C F#m

We are con - fined to a dark - ened hid - den tomb.
Re - volves a - round us what we don't know an - y - more.

T
A
B

1 2 1 2 2 2 2 1 1 2 2 1 2 0 2

20 C B C F#m

The con - quer - ing of our world as we knew it.
The odds a - gainst us, yet we're strong - er and pre - vail - ing.

T
A
B

1 2 1 2 2 2 2 1 1 2 2 1 2 0 0 0 0 2 0

22 C B C F#m

1.
Rise a - bove this pit of sor - row and pain.
Learn from mis - takes, count - ing

T
A
B

1 2 1 2 2 2 2 1 1 2 2 1 2 0 0 0 0 2 0

24 C B C F#m

A - mong the few we are the a - vant lead - ers.

TAB

2 2 2 2 2 1 1 2 2 0 0 0 2 0

3 3 3 2 2 2 2 2 2 2 2 3 2

To Next Strain
(To Chorus:)

26 C B C F#m C F#m

We've got to live through this trou-ble and de-cay. souls for sale.

TAB

2 2 2 2 2 1 1 2 1 0 0 0 2 1 0 0 0 2 1

3 3 3 2 2 2 0 2 2 2 2 1 2 0 2 2 2 2 1

Chorus:

29 E5 F#m G B5 A5

This ques - tion haunts my mind,

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 3 2

0 0 0 0 2 2 2 2 3 3 3 3 3 5 5

31 E5 F#m G B5 A5

will we sur - vive this night?

P.M. - - - - P.M. - - - - P.M. - - - -

TAB

2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 3 2

0 0 0 0 2 2 2 2 3 3 3 3 3 5 5

*Interlude:**w/Rhy. Fig. 1 (Acous. Gtr.)*

43 Am Fmaj7 F7/A Am Fmaj7 F7/A

47 Am Em7/A Am Fdim7 Am Em7/A Am Fdim7 A5

Elec. Gtr. 2 (w/dist.)

mf

TAB

5 4 5 6 5 4 5 6 5 4 5 6 5 4 5 6 13 12 10

Elec. Gtr. 1 & Acous. Gtr.

TAB

2 2 0

*Guitar Solo:**Elec. Gtr. 1 tacet*

Am

Am(maj7)

Am7

Am6

Elec. Gtr. 3 (w/dist.)

53 *f*

w/trem. bar

TAB

12 12 12 12 12 12 (12) 10 12 12 10

Acous. Gtr.

TAB

0 7 5 3 3 5 7 0 6 5 3 3 5 6 0 5 5 3 0 3 5 5 0 4 5 3 0 5 4

Am Am(maj7) Am7 Am6

55

TAB

TAB

Fdim7 (8va)

57

TAB

TAB

58

TAB

TAB

Acous. Gtr. tacet

A5 Am F6 Dm G

59 15^{ma} 8^{va}

Harm. w/trem. bar

grad. bend

TAB

2 2.25 20 20 20 20 20 20 17 19 20 20 (20) 17 19 19

Elec. Gtr. 1 & Acous. Gtr. Rhy. Fig. 2 Elec. Gtr. 1

P.M. P.M. P.M. P.M.

TAB

2 2 0 3 2 0 3 3 3 3 2 0 0 0 0 3 3 3

w/Rhy. Fig. 2 (Elec. Gtr. 1) 3 times

Am F6 Dm G Am F6 Dm G

(8^{va})

grad. bend A.H. w/wah

TAB

22 (22) 17 (17) 12 (12) 10 10 10 10 (10) × (4) 5 (5) 7 (7) 9 (9) 10

Am F6 Dm G

TAB

12 (12) 10 12 13 12 12 (12) 10 12 13 12 17 15 (15) 13 15 13 12 13 15 13 12 12 10 8 10

68

E5

Bb5

B5

Rhy. Fig. 3A
Acous. Gtr.

TAB

Rhy. Fig. 3
Elec. Gtr. 1

P.M. -----

P.M. -----

TAB

70

E5

Bb5

B5

end Rhy. Fig. 3A

TAB

end Rhy. Fig. 3

P.M. -----

P.M. -----

TAB

Am

F6

Dm

G

Elec. Gtr. 3

72

TAB

Elec. Gtr. 1

TAB

Am

F6

Dm

G

74

TAB

TAB

Am

F6

Dm

G

76

TAB

TAB

78

78

Am F6 Dm G

15^{ma} 2 1/2

Harm. w/trem. bar 2 1/2

TAB

7 5 5 4 2 19 17 17 16 16 14 2.25 (2.25)

P.M. P.M. P.M. P.M.

TAB

3 2 0 3 3 3 2 0 0 0 0 0 2 0 3 3 3

*Strike harmonic, pull up on trem. bar 2 1/2 steps, release bar and shake.

Am

F6

80

80

Am F6

8^{va}

TAB

17 19 20 17 19 20 17 19 21 17 19 17 18 17 18 17 20 17 18 17 18 17 20 17 20 19 17

P.M. P.M.

TAB

3 2 3 2

Dm

G

81

81

Dm G

(8^{va})

TAB

20 17 20 17 20 17 17 20 19 17 19 1/2 (19) 17 19 17 20

P.M. P.M.

TAB

3 2 3 2

Am

F6

(807)

82

17 20 22 17 20 17 17 20 22 20 22 20 17 20 17 17 17 20 17 20 17 20 17 17 17 20 17 20

The image shows a musical score for the piece 'The Wind' by Gustav Mahler. It consists of two staves. The top staff is a treble clef staff with a melody. The melody starts with a series of eighth notes, followed by a half note, and then a series of eighth notes. There are two 'P.M.' (Pizzicato) instructions in the score. The bottom staff is a guitar tablature staff with fret numbers 0, 2, and 3. The tablature is written for a guitar with a standard tuning (E, A, D, G, B, E).

Dm

G

(8th)

[illegible]

Musical score for "The Wind" by The Beatles, featuring a guitar solo. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The guitar solo is marked with "P.M." and a dashed line. The tablature below the staff shows the fret numbers for the solo.

w/Rhy. Figs. 3 & 3A (Elec. Gtr. 1 & Acous. Gtr.)

E5

B5

B5

E5

Bb5

B5

15^{ma}

88 E5 N.C. C B C D5 B/D#
Elec. Gtr. 1

w/trem. bar P.M. -----

TAB

B 2 0 (2) 0 2 3 4 2 2 2 2 1 1 2 2 2 3 5 6

Chorus:

91 E5 F#m G B5 A5

This ques - tion haunts my mind, _____

P.M. ----- P.M. ----- P.M. -----

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 7 3 2

93 E5 F#m G B5 A5

will we sur - vive this night? _____

P.M. ----- P.M. ----- P.M. -----

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 7 3 2

95 E5 F#m G B5 A5

We're har - bor - ing the meek, _____

P.M. ----- P.M. ----- P.M. -----

TAB

B 2 0 0 0 0 2 2 2 2 5 5 5 5 5 7 7 2 3 0 2 3 0 2 3 0 3 2

97

will we sur - vive?_____

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 7 5

0 0 0 0 2 2 2 2 3 3 3 3 3/7 5

99

E5 F#m G B5 A5

Elec. Gtr. 2
8va throughout

This ques - tion haunts my mind,_____

TAB

20 19 17 19 18 17

Elec. Gtr. 1

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 3 2

0 0 0 0 2 2 2 2 3 3 3 3 3/7 5

101

E5 F#m G B5 A5 D5 B/D#

will we sur - vive this night?_

TAB

20 19 17 19 18 14

P.M. - - - - | P.M. - - - - | P.M. - - - - |

TAB

2 0 0 0 0 2 2 2 2 5 5 5 5 5/9 7 7 5

0 0 0 0 2 2 2 2 3 3 3 3 3/7 5

103 E5 F#m G B5 A5

We're har - bor - ing the meek.

TAB 20 19 17 19 18 19

PM. PM. PM.

TAB 2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 3 2

105 E5 F#m G B5 A5 D5 B/D#

will we sur - vive this

TAB 20 19 17 19 18 17

PM. PM. PM.

TAB 2 0 0 0 0 2 2 2 2 3 3 3 3 3 7 5 7 9

107 E5 N.C.

night? _____

Elec. Gtr. 1

w/trem. bar

P.M. throughout

TAB

B 2 0 (2) 0 0 2 3 4

Outro:

109 C B C F#m

TAB

B 2 2 2 2 2 2 1 2 0 0 0 0 2 3

111 C B C F#m

Ow!

TAB

B 2 2 2 2 2 2 1 2 0 2

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